

6

the KUROSAGI **corpse** delivery service

黒鶲 死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

STAFF A



Psychic

【エンバーミング】:死体修復

STAFF B



Dowsing

【チャネリング】:宇宙人と交信

STAFF C



Hacking

【マベット】:宇宙人が憑依

YOUR BODY IS THEIR BUSINESS!



黒鶴死体宅配便

the KUROSAGI corpse delivery service

story
EIJI OTSUKA

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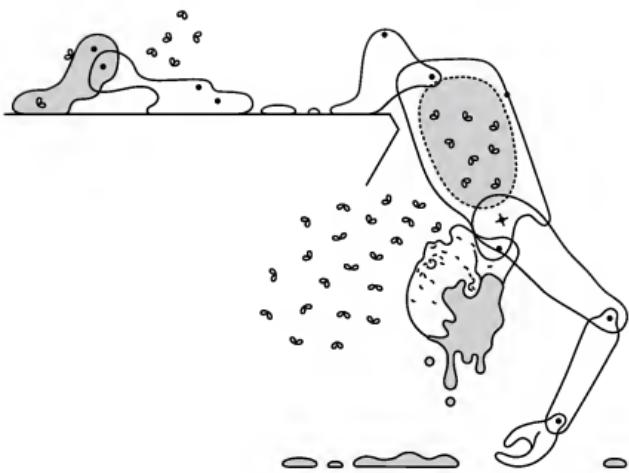
editor and english adaptation
CARL GUSTAV HORN

lettering and touch-up
IHL



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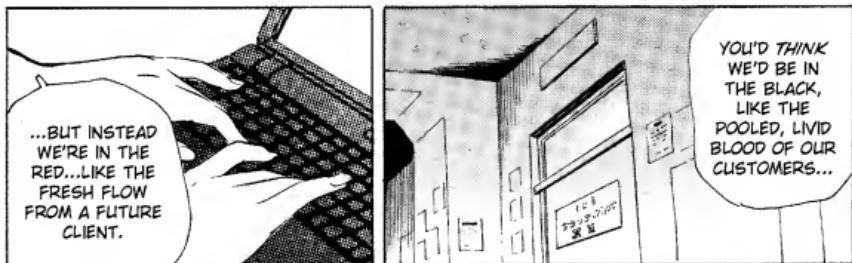
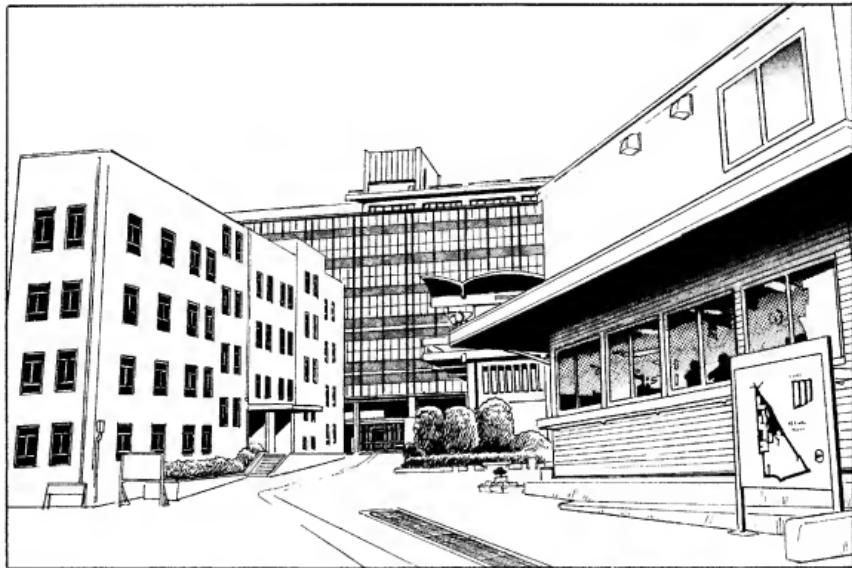


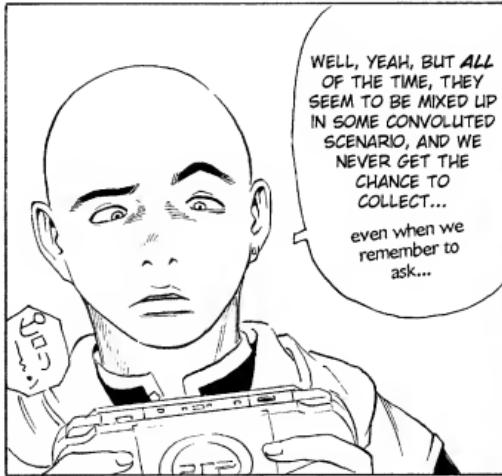


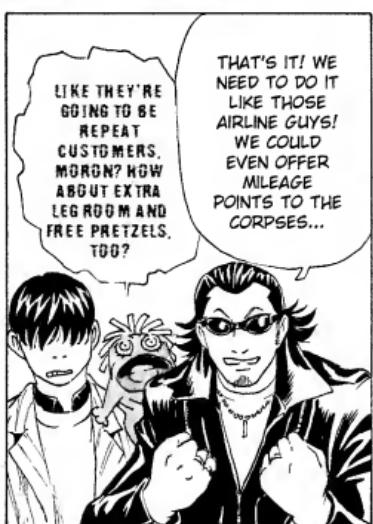
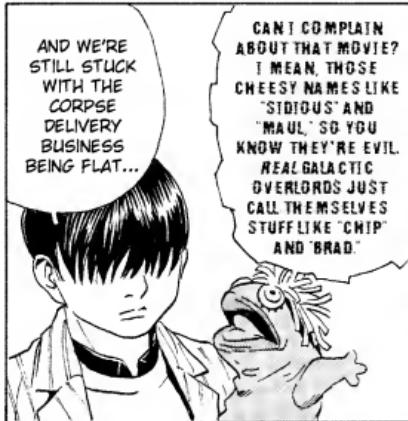


1st delivery
君への手紙

a letter for you



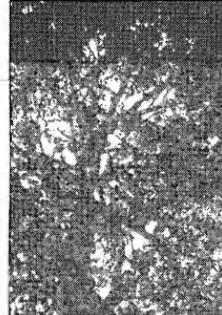




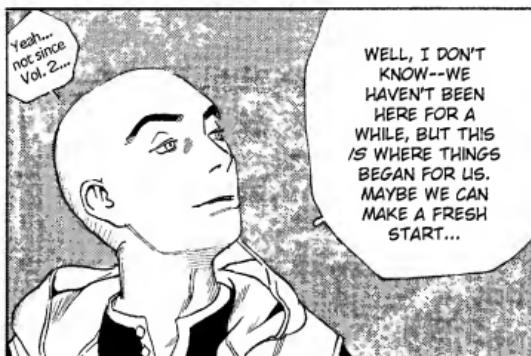


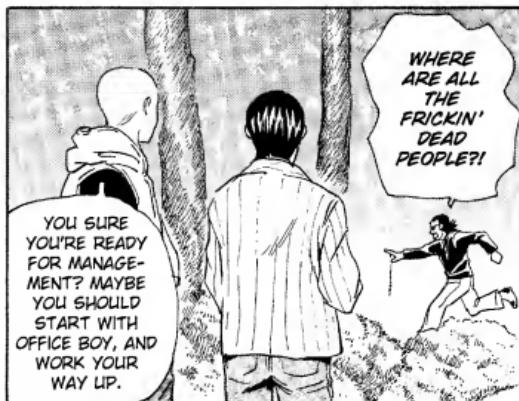
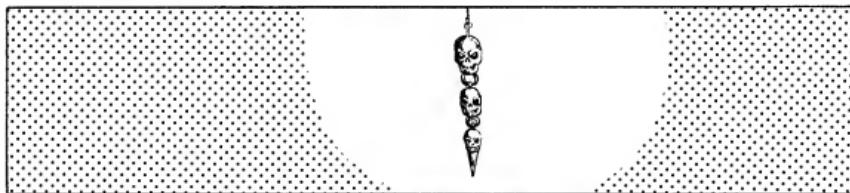


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...IF YOU SO
DESIRE IT, WE'LL
TAKE YOU TO
WHEREVER YOU
WANT...FOR, *ah*,
A REASONABLE
PRICE...

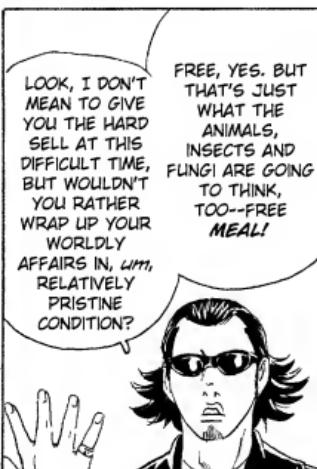
CAN YOU HEAR
ME...? WE
SPECIALIZE IN
THE DELIVERY
OF CORPSES...



B...UT...IVE...
ALREA...DY...
HI...RED...
ANO...THER...
FIR...M.

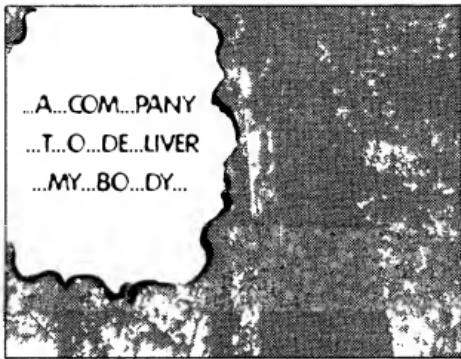


Y...YES...

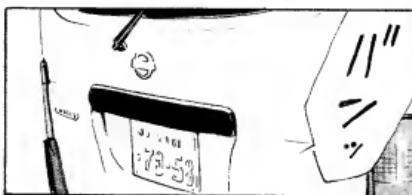
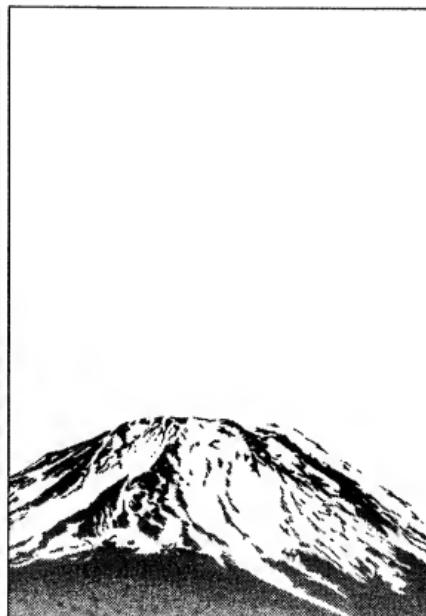


LOOK, I DON'T
MEAN TO GIVE
YOU THE HARD
SELL AT THIS
DIFFICULT TIME,
BUT WOULDN'T
YOU RATHER
WRAP UP YOUR
WORLDLY
AFFAIRS IN, *um*,
RELATIVELY
PRISTINE
CONDITION?

FREE, YES. BUT
THAT'S JUST
WHAT THE
ANIMALS,
INSECTS AND
FLUNGI ARE GOING
TO THINK,
TOO-FREE
MEAL!







WE'RE FROM THE LOCAL BRANCH THAT SERVES AOKIGAHARA FOREST. THIS IS A SPECIAL SERVICE WE'VE STARTED CALLED THE "YUUPACK."



THANK YOU ALL SO MUCH FOR YOUR HELP IN FINDING THE SHIPMENT.



NO, YUUPACK. HERE YOU ARE.



WE NOTICED THE ANTI-SUICIDE MESSAGE BOXES IN THE FOREST WERE ALL EMPTY, SO WE DECIDED TO PUT THESE IN INSTEAD.

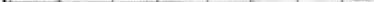
INTRODUCING THE YUUPACK

"DON'T LEAVE IT ALL BEHIND...WITHOUT A FORWARDING ADDRESS!"

If you're ready to pack it in, we're ready to pack you up! Suicide is traumatic enough without the worry of getting

BASICALLY, IF YOU'RE PLANNING TO COMMIT SUICIDE, SIR, YOU CAN SIGN UP IN ADVANCE TO HAVE YOUR BODY PICKED UP AFTERWARDS, AND THEN SHIPPED TO THE DESTINATION OF YOUR CHOICE.

WE'RE NOW YOUR DEAD LETTER OFFICE



INCLUDED AS WELL ARE CERTAIN BIOLOGICAL HAZARDS, SUCH AS PATHOGENIC VIRUSES, BACTERIA, OR TISSUE SAMPLES CONTAMINATED WITH THE SAME. THERE IS, SURPRISINGLY, NOTHING ABOUT CORPSES PER SE.

UNDER ARTICLE 6 OF THE POSTAL REGULATIONS, THE FOLLOWING CLASSES OF PACKAGE ARE PROHIBITED: THOSE CONTAINING EXPLOSIVES, FLAMMABLE LIQUIDS, POISONS, OR DANGEROUS DRUGS...

DEPOT, SIR. A PLACE FOR THE DESIGNATED ASSEMBLY AND STORAGE OF ITEMS--IN THIS CASE, THE MAIL.



WE'RE AN UNDER-POPULATED COMMUNITY, AND MOST OF THE PEOPLE HERE NOW ARE ELDERLY, LIVING ON BACKCOUNTRY ROADS. THEY RELY ON US TO MAKE THE ROUNDS.

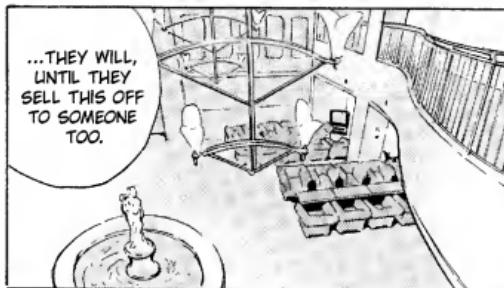
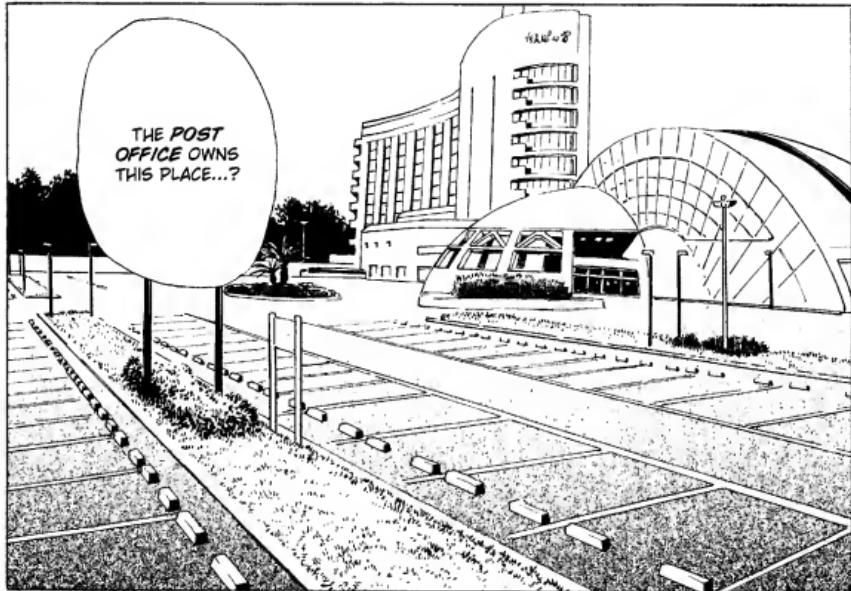
RURAL POST OFFICES LIKE THIS WOULDN'T BE SUSTAINABLE WITHOUT GOVERNMENT SUPPORT. MY FAMILY HAS RUN THE AOKIGAHARA STATION SINCE MY GREAT-GRANDFATHER, YOU SEE.

WE'VE TRIED VARIOUS THINGS... OFFERING GROCERIES, VIDEOS, EVEN BEING A TRAVEL AGENCY... BUT THE ONLY GROWTH INDUSTRY AROUND HERE IS SUICIDE.

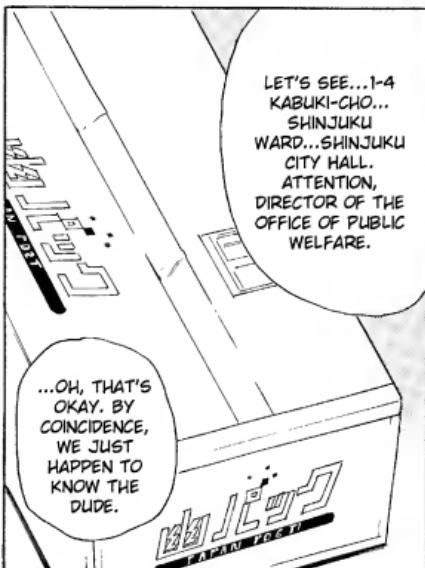
YEAH...MY LOCAL POST OFFICE DOESN'T CARRY RUTABAGAS.

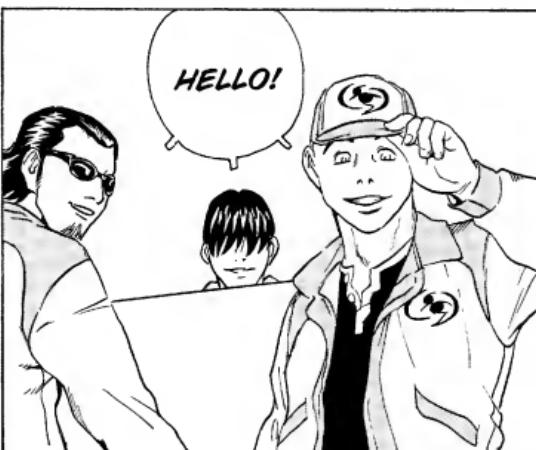
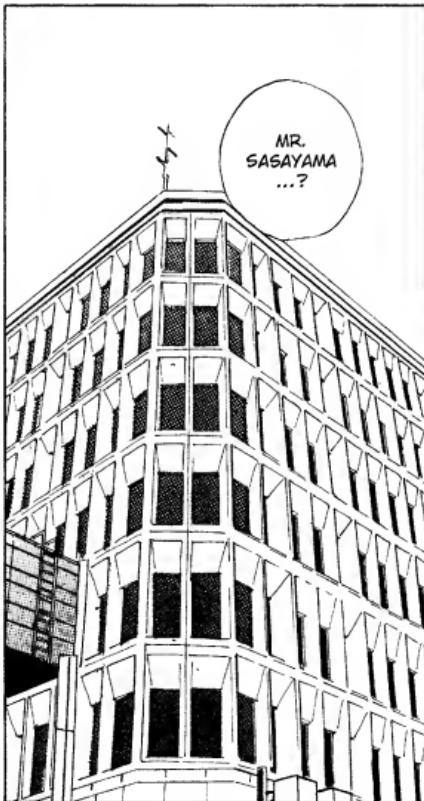
IT'S A FREE TICKET...FOR THE SEA OF TREES HOT SPRINGS.

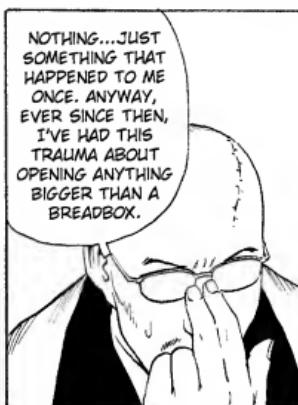
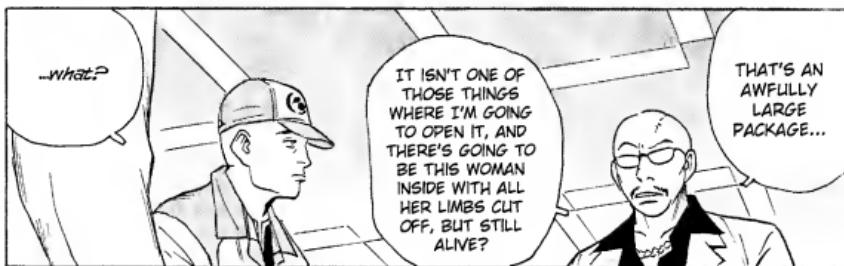
LISTEN, SIR... AS A WAY OF SAYING THANKS, WHY DON'T YOU TAKE SOME OF THESE?



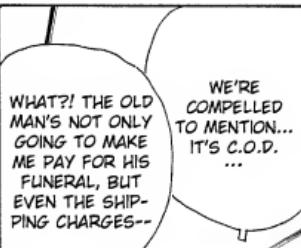














FORTUNATELY,
WE HAVE
JUNICHIRO TO
FIND THEIR
BODIES...



I GUESS SO. I
DON'T LIKE TO
LIE...BUT IT'S
NOT LIKE
THEY'D BELIEVE
THE TRUTH.

DID THEY
BELIEVE
IT?



WE WERE
FORTUNATE HE
HAD THAT SOCIAL
WORKER'S CARD
ON HIM.



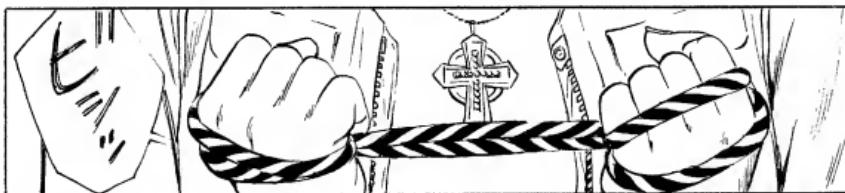
...AND WE
HAVE YOUR
POWER... TO
TALK TO THEM.







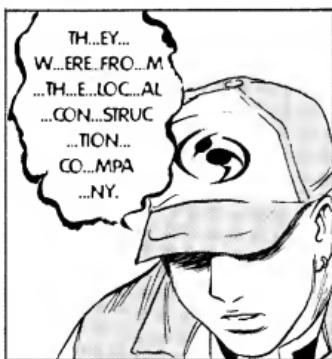
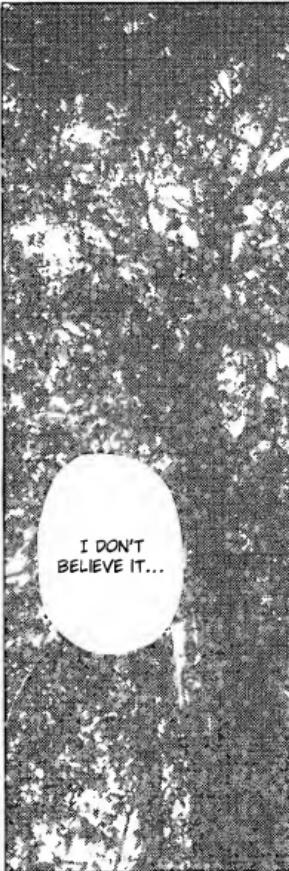


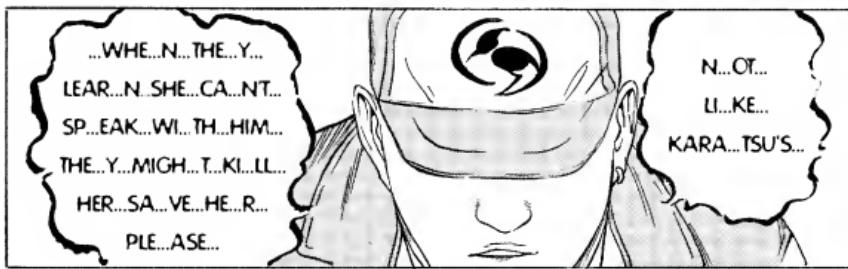
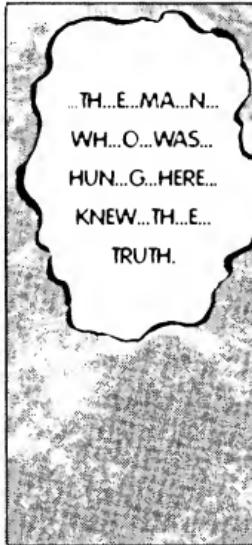


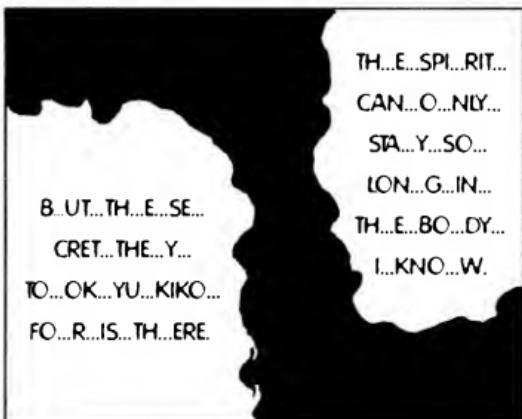
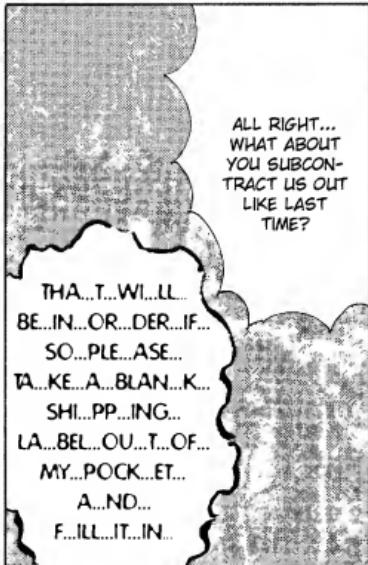






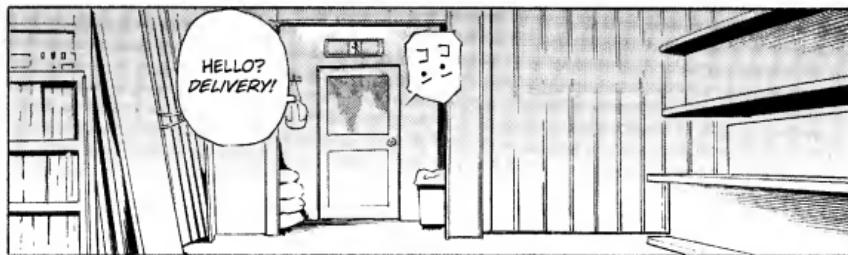




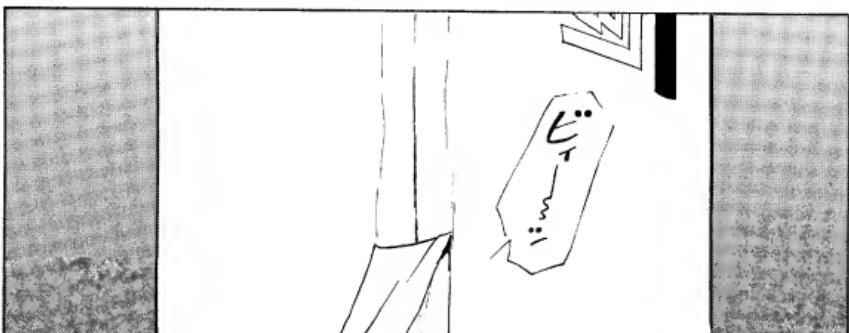




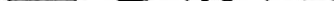
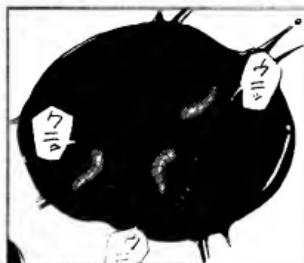












...H-HE'S
DEAD.



...GO...OD...

E...VE...NI...NG...

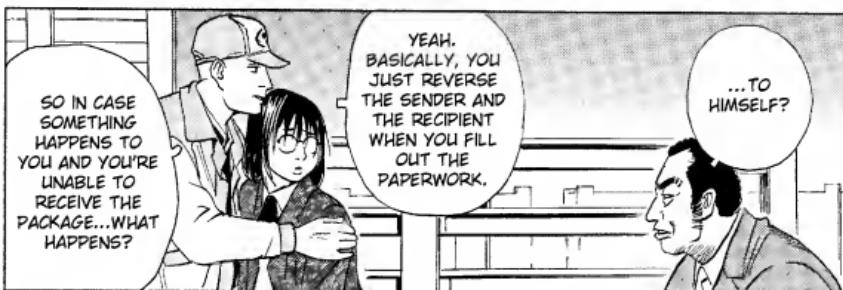
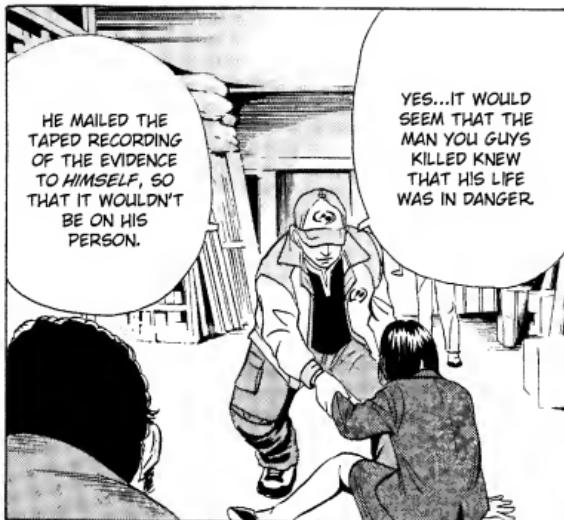
SIR.

ドロリ









THE NEWS
CREW
SHOULD BE
ON THEIR
WAY...

便物お預かりのお知らせ
(Undeliverable Item Notice)

郵便局
POST OFFICE

受取人様
(Addressee)

MR NASHIMOTO

差出人様
(Sender)

TV KADOKAWA - NEWS DIVISION

配送日時

月 日 時 分 頃

日本で

配達担当者

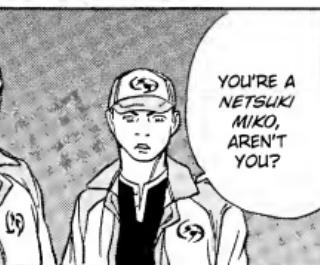
KOIZUMI

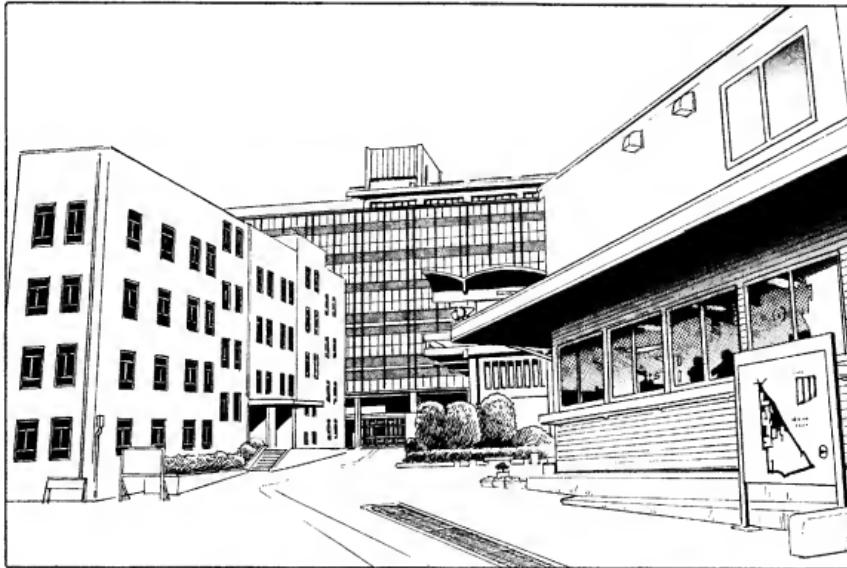


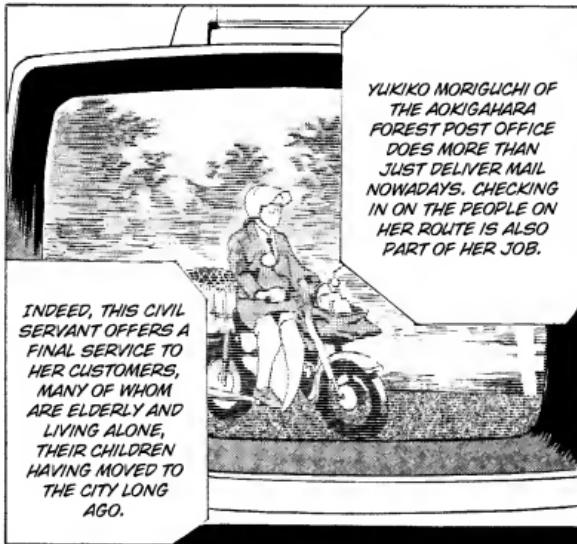
ALL PART
OF THE
SERVICE.

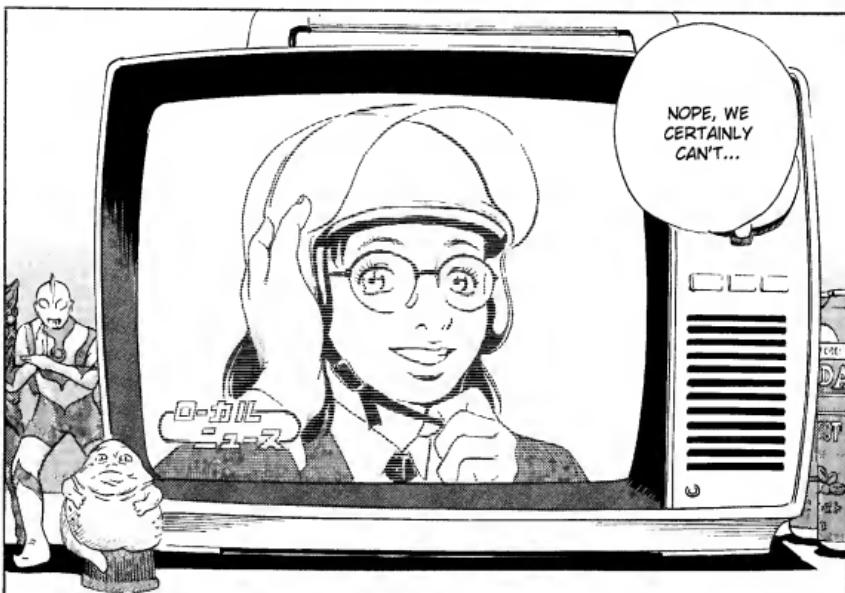
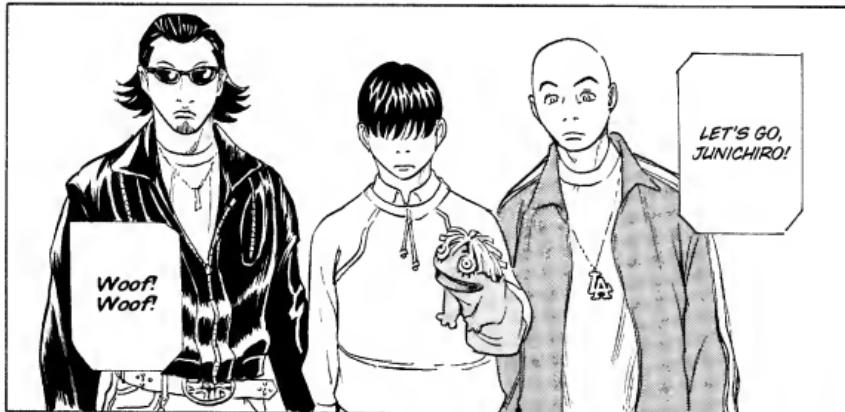


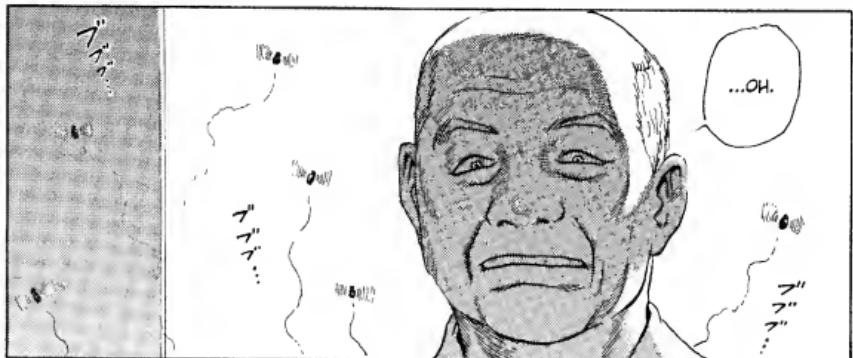
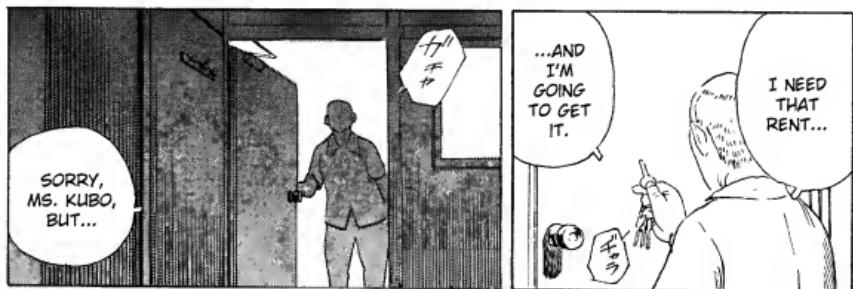






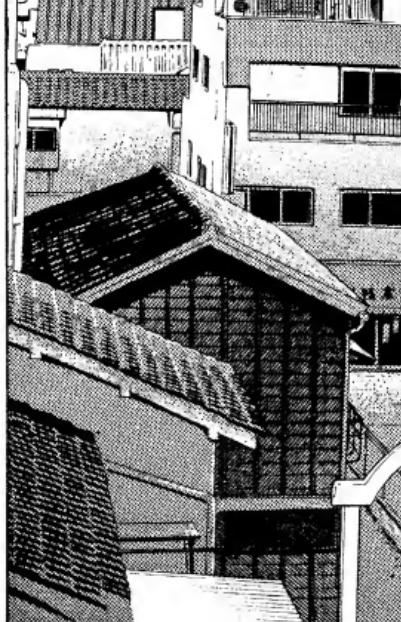






2nd 1st if you're with me 君がいるなら delivery

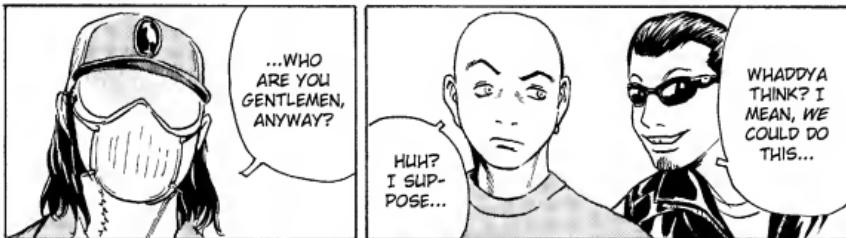
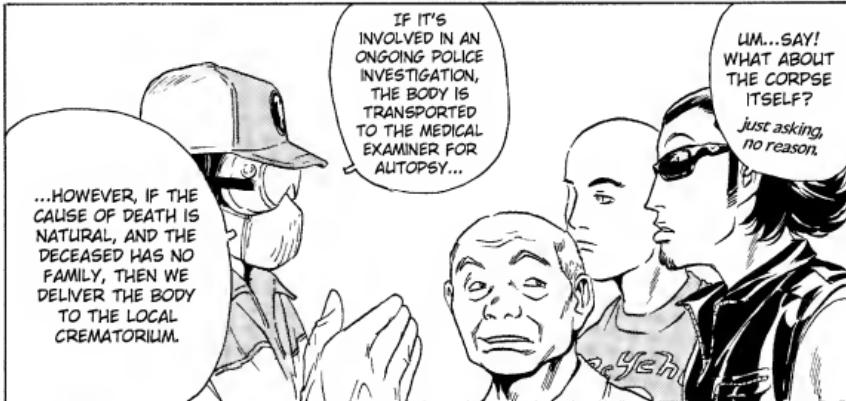


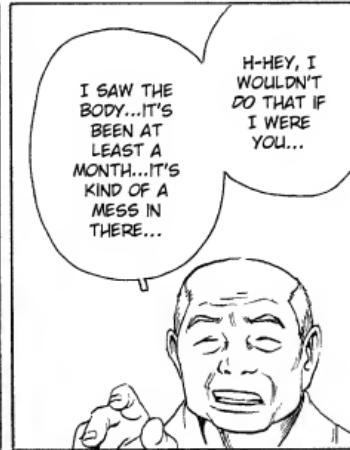






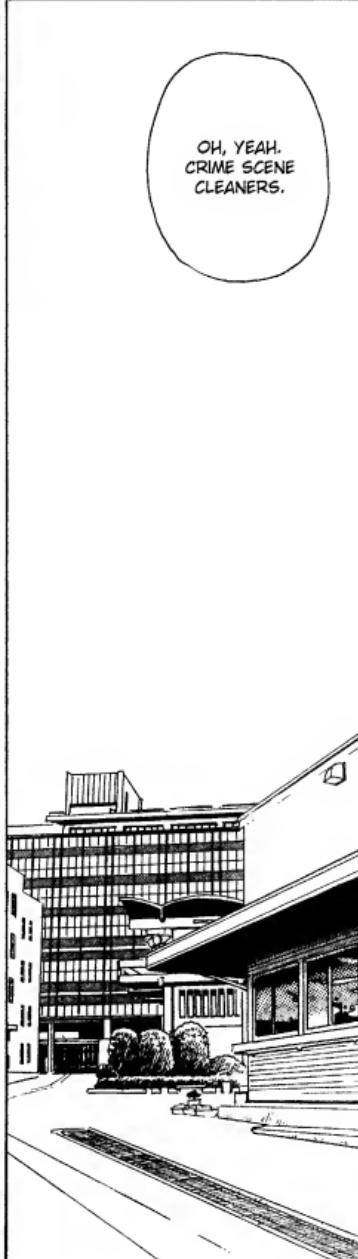


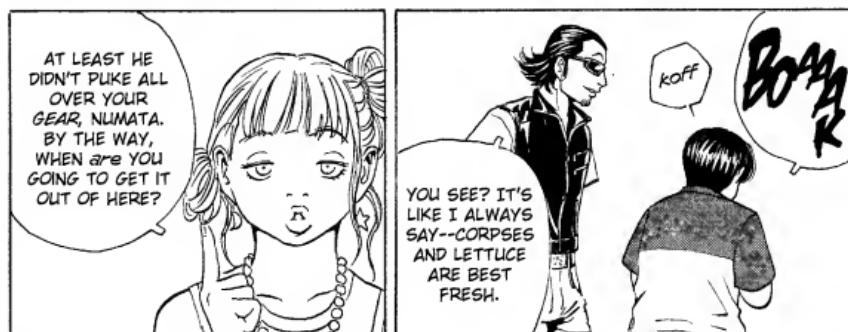
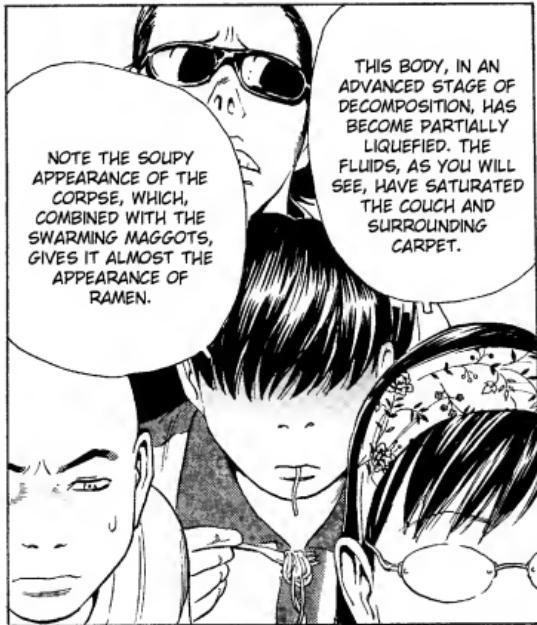


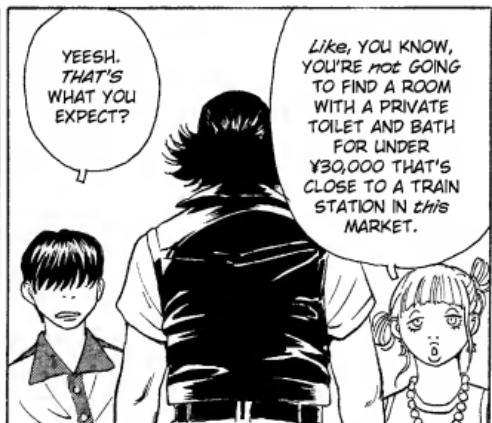
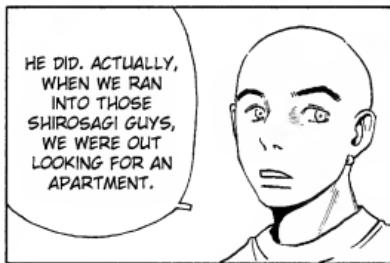
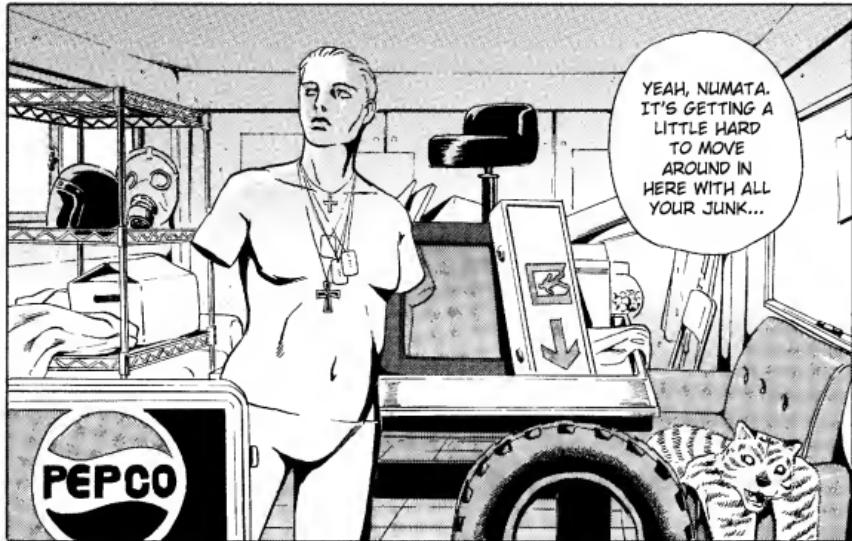




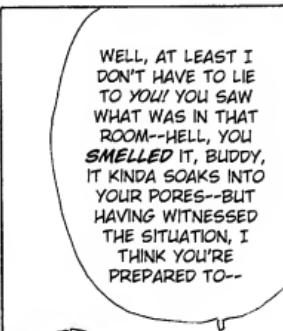
OH, YEAH.
CRIME SCENE
CLEANERS.

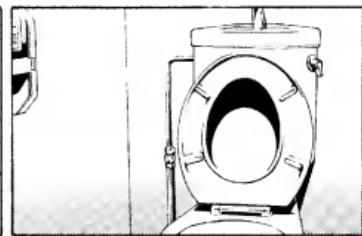
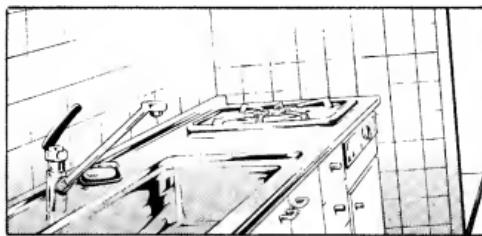




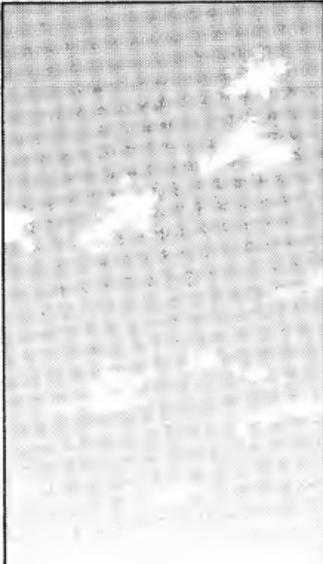


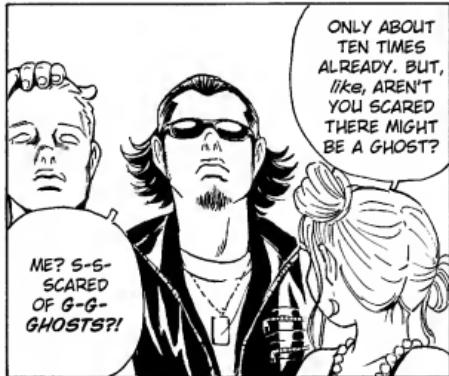




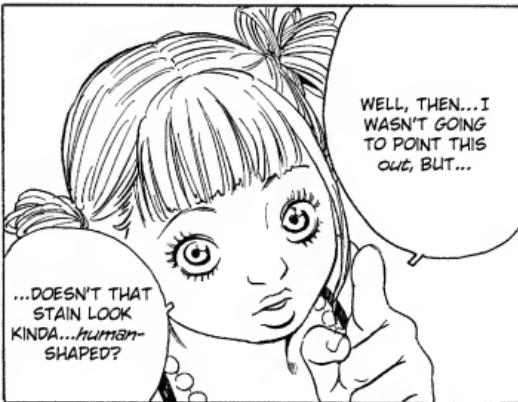


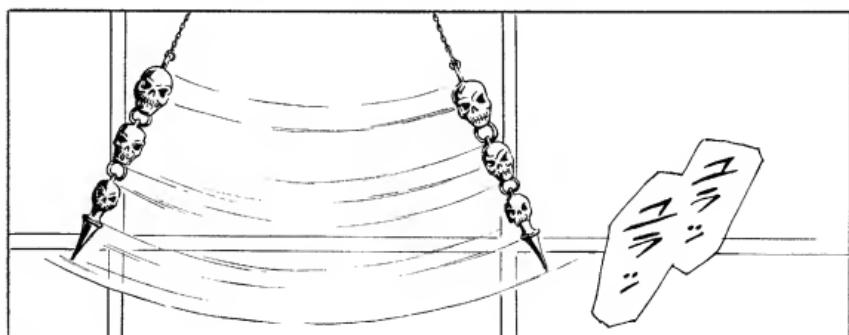
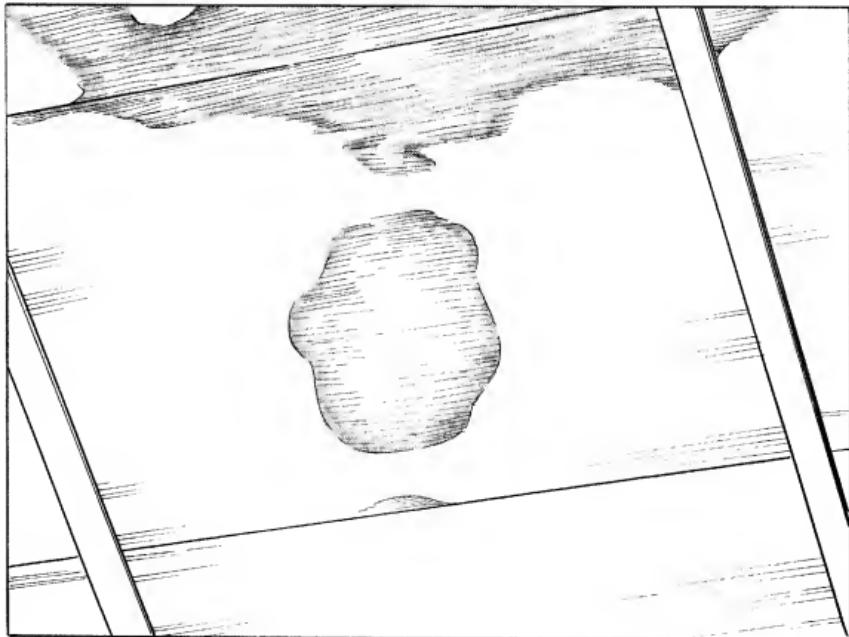


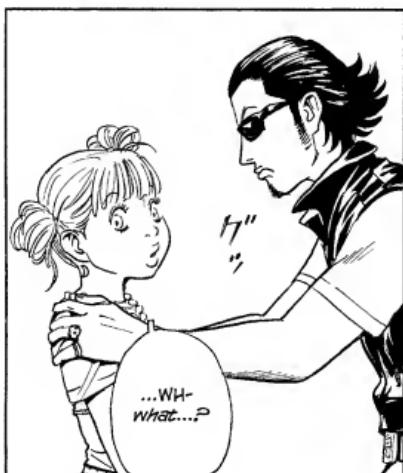
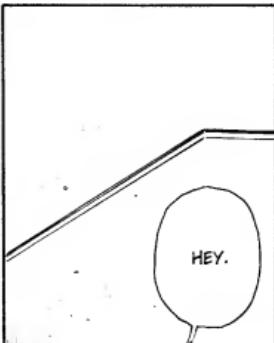
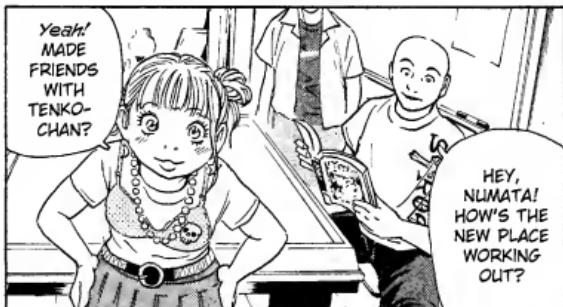
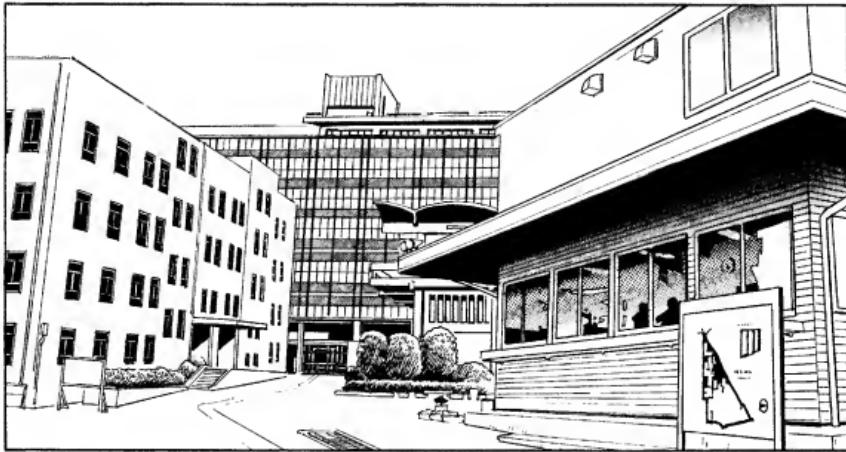






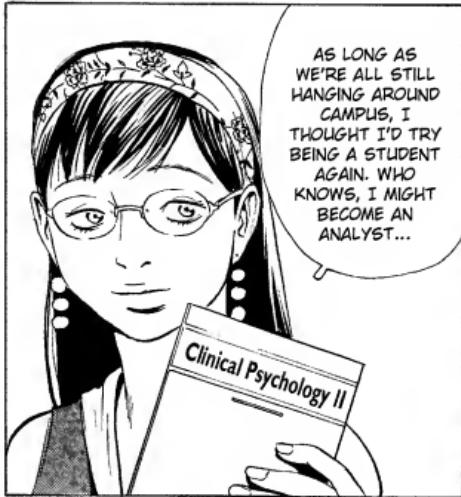


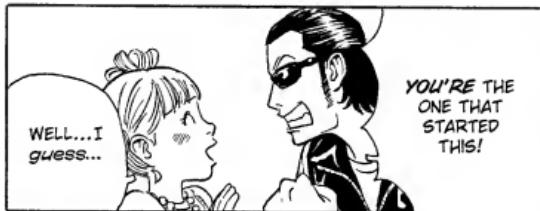
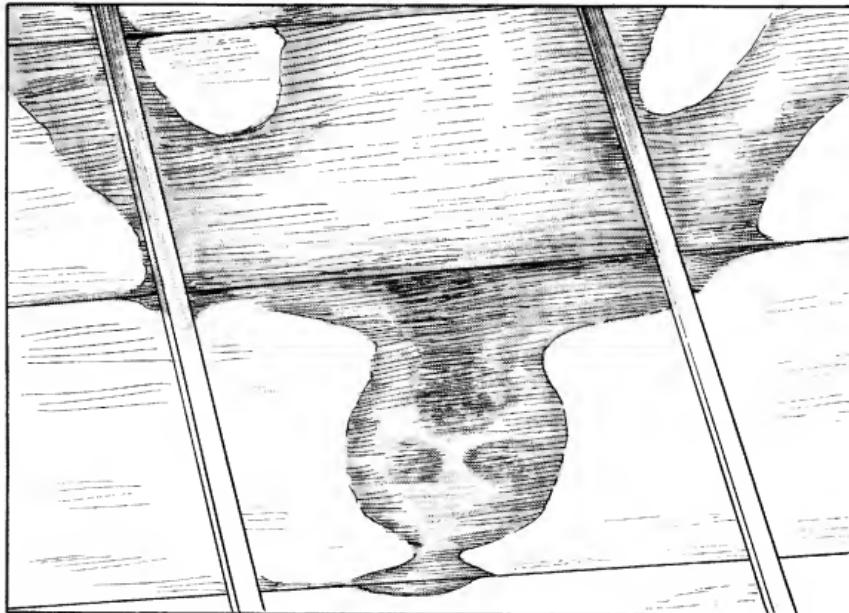


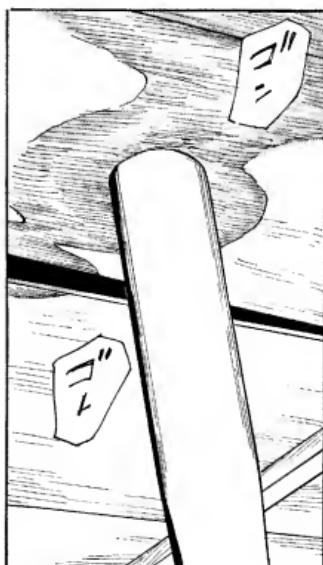
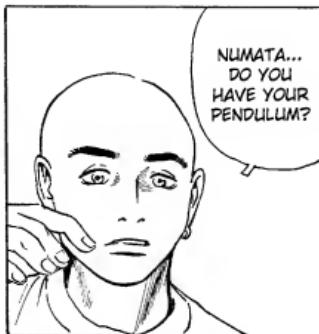


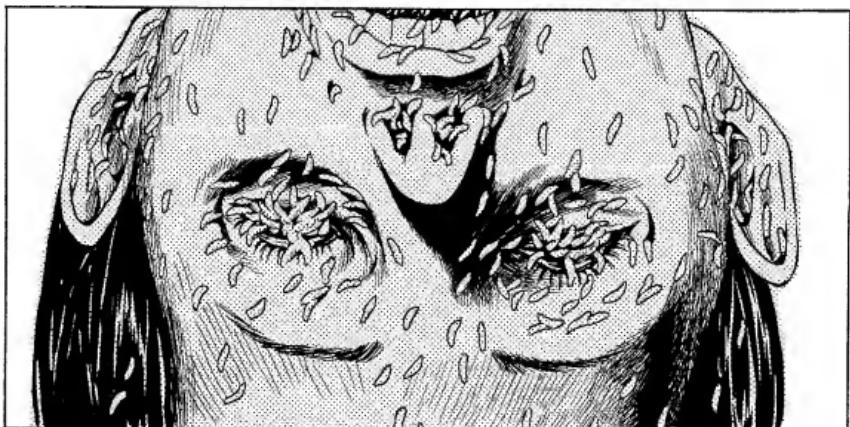




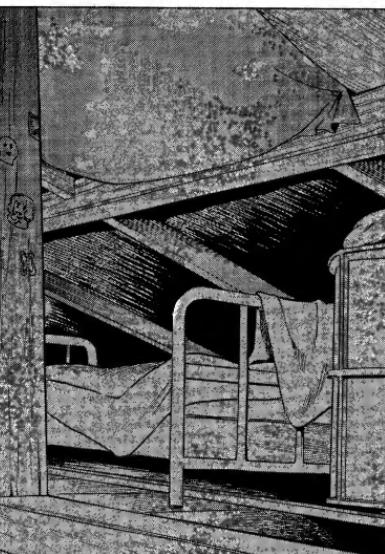
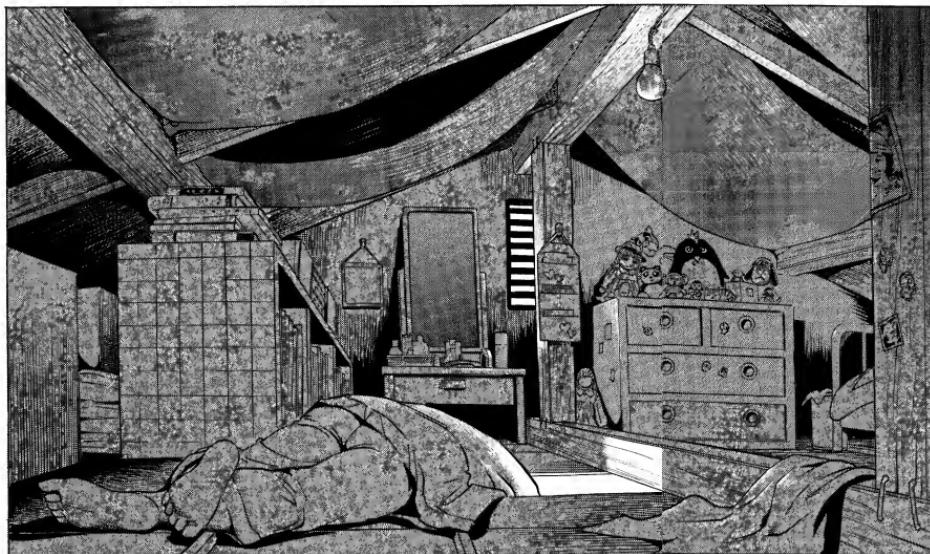
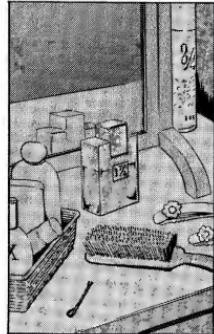






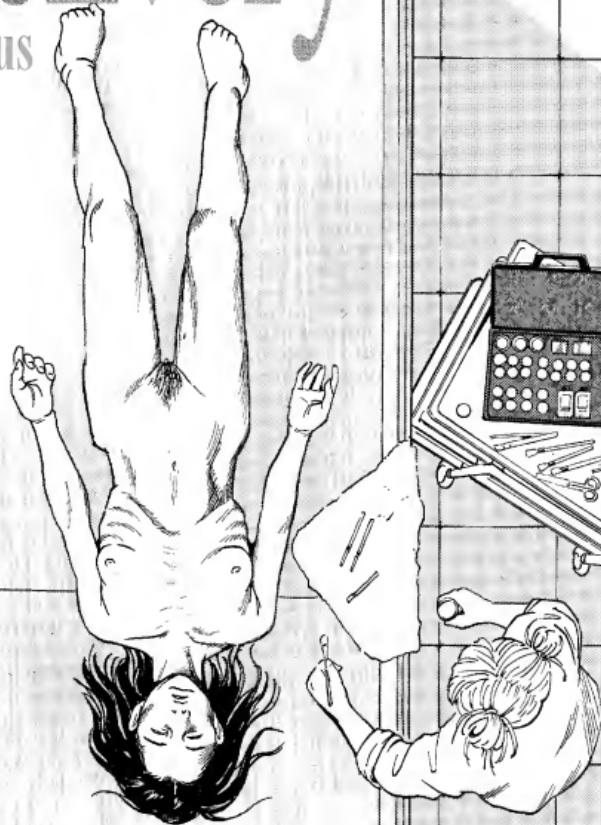


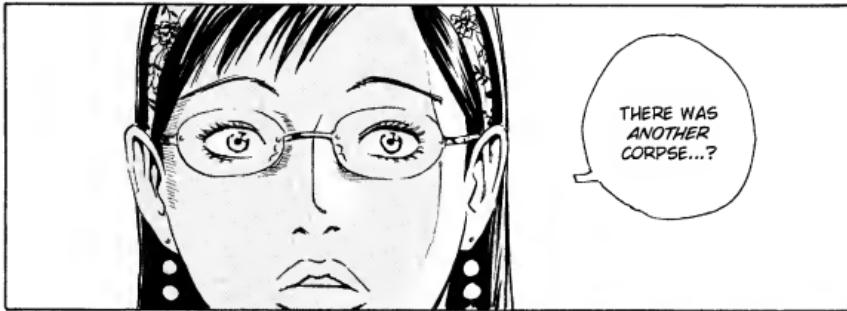


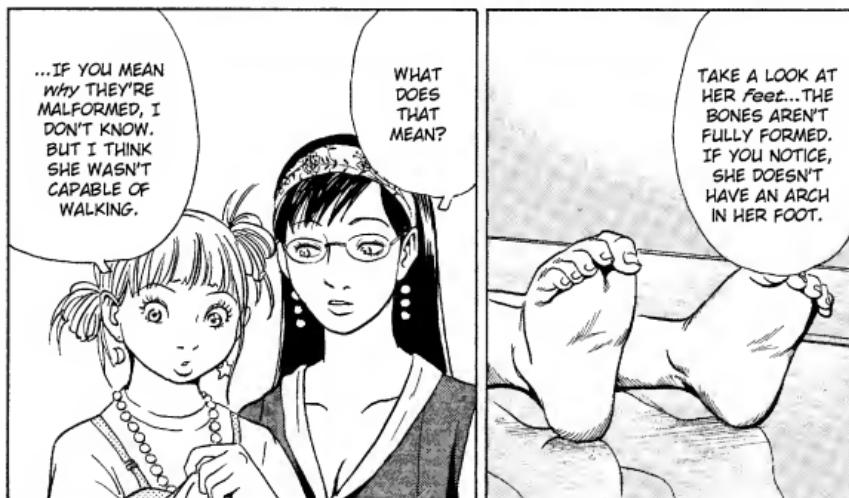
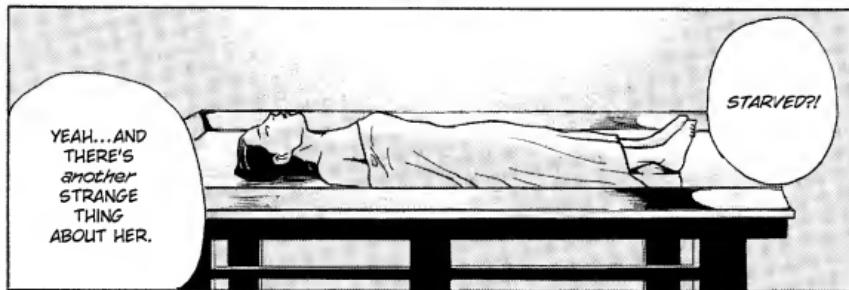
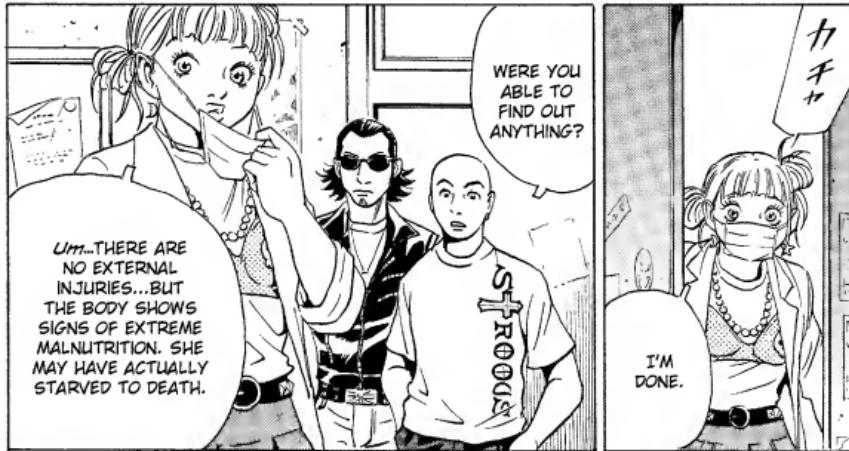


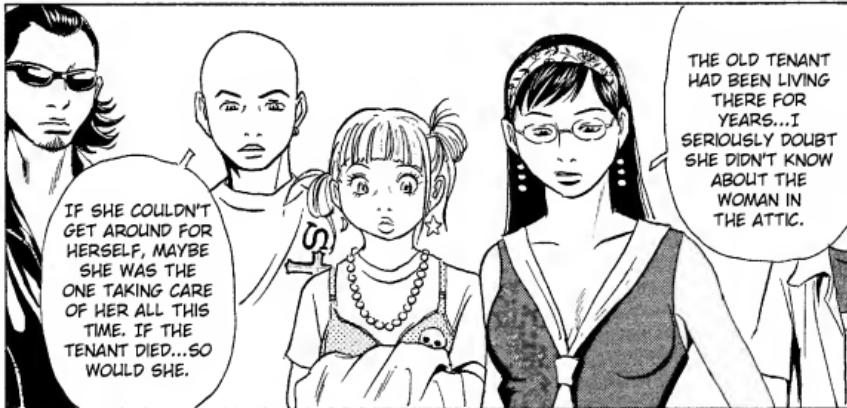


3rd 1.1 delivery
二人だけ
the two of us









HE COULD ONLY WRITE THE NAME KASPAR HAUSER. ALTHOUGH THE NOTE SAID HE WAS SIXTEEN, HE COULD HARDLY WALK, SPEAK, OR USE HIS FINGERS. LATER THEY FOUND OUT WHY...HE SAID HE'D BEEN KEPT ALMOST HIS ENTIRE LIFE IN A TINY CELL.

IN 1828, ON THE DAY AFTER PENTECOST, A MYSTERIOUS BOY APPEARED ON THE STREETS OF NUREMBURG, GERMANY, CLUTCHING A NOTE ASKING THAT HE BE TAKEN CARE OF.

YOU DON'T KNOW? IT'S A FAMOUS STORY, AND A COUPLE OF MOVIES HAVE BEEN MADE ABOUT HIM.

THE HEIR, YOU SEE, HAD SUPPOSEDLY DIED STILLBORN. AND FIVE YEARS LATER, KASPAR HAUSER DID DIE--STABBED BY A STRANGER WHO SAID HE WOULD TELL HIM THE SECRET OF HIS BIRTH.

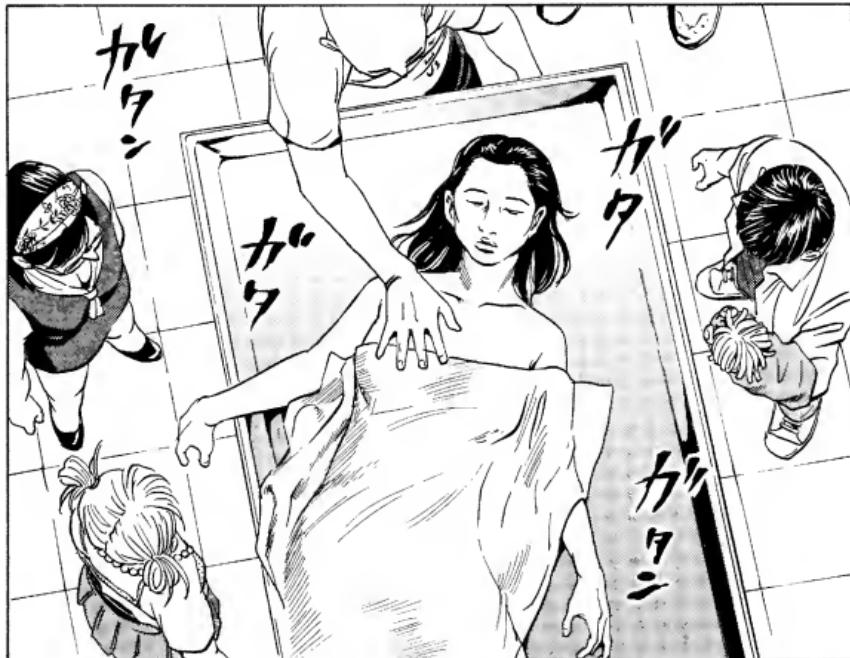
HIS ONLY HUMAN CONTACT WAS WITH A MAN WHO VISITED HIM ONCE IN A WHILE--BUT NEVER SHOWING HIS FACE. THE RUMOR SLOWLY SPREAD THAT "KASPAR" WAS THE SECRET HEIR TO THE PRINCE OF BADEN.

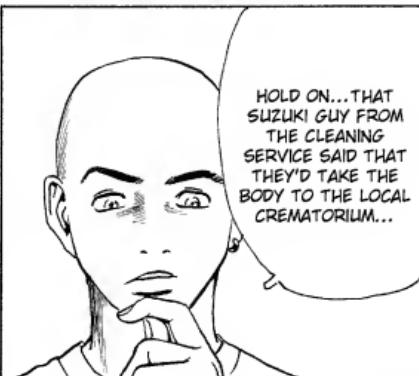
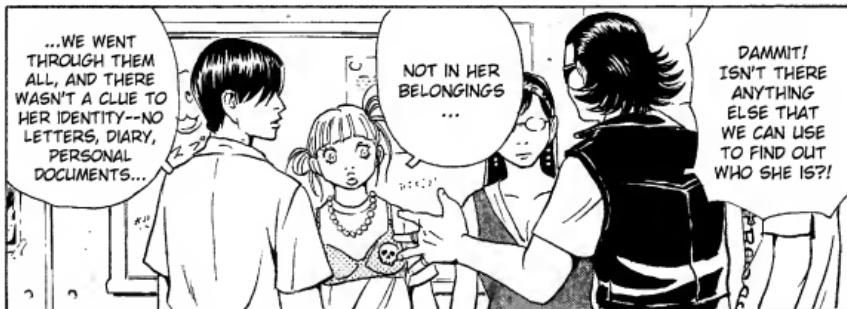
UH...YEAH.

YOU KNOW WHAT THIS MEANS?! NOBLE = RICH!!! KARATSU! STRIKE UP A CONVERSATION!

...HIS LAST WORDS WERE, "MANY CATS ARE THE SURE DEATH OF A MOUSE." I KNOW THE STORY.

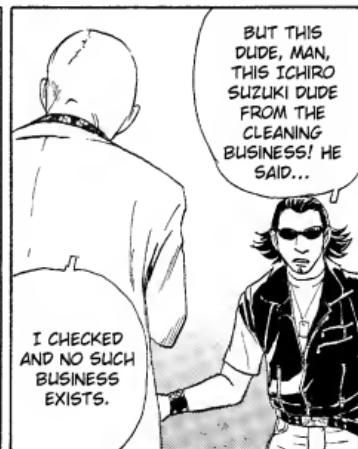


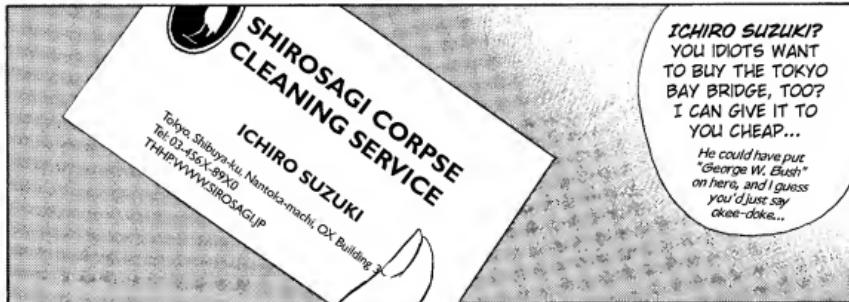


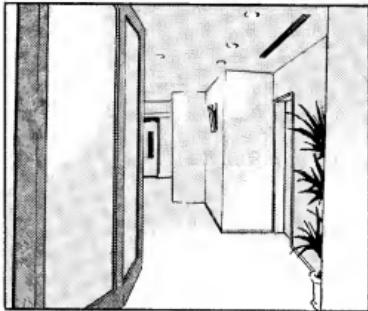
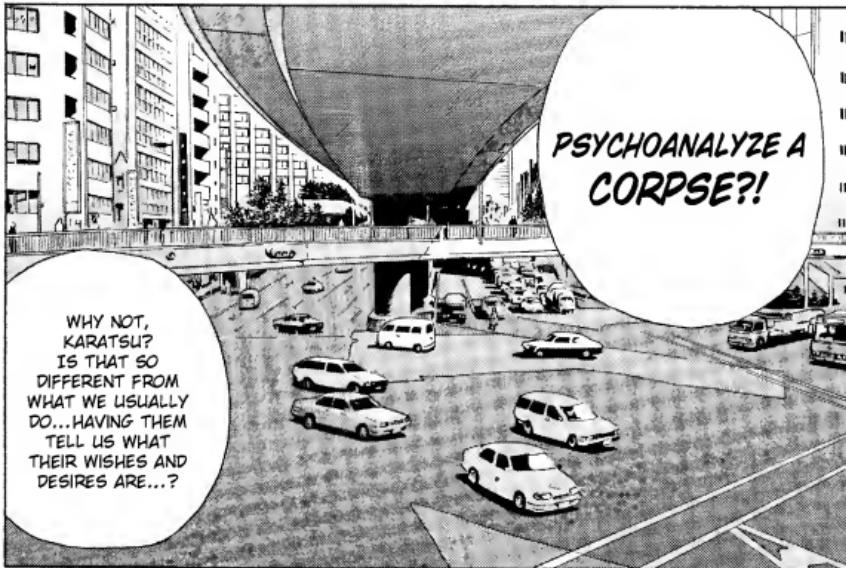




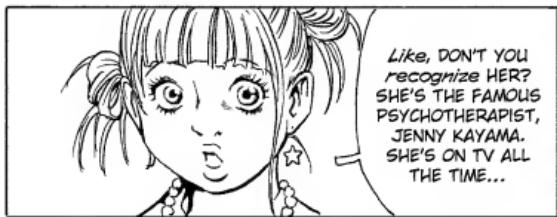
...SHINJUKU.



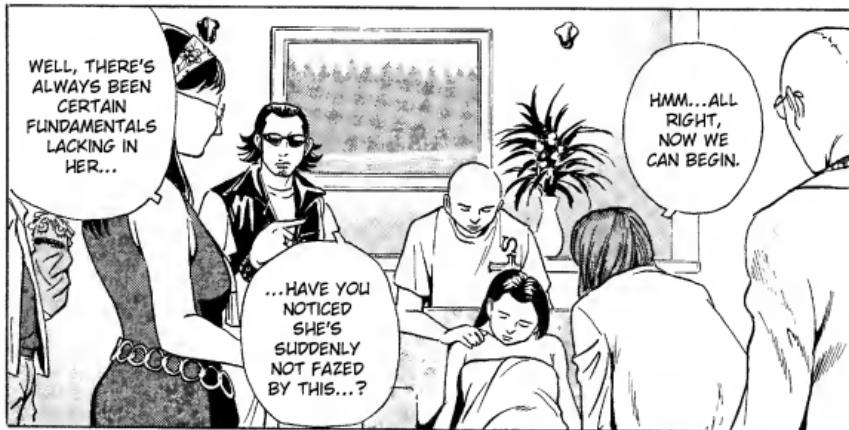




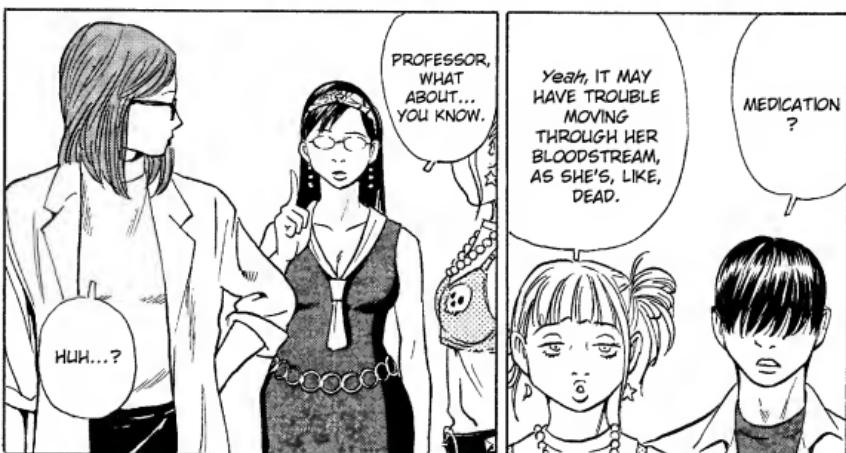












YEAH, THAT'S HOW I MET THE PROFESSOR. SHE STARTED TREATING ME AFTER MY FAMILY WAS KILLED...

SASAKI, YOU WERE HER PATIENT, TOO?

OH YEAH! AS I RECALL, YOU RESPONDED PRETTY WELL TO IT, AO.

...WHAT'S THIS THING YOU'RE TALKING ABOUT, ANYWAY ...?

IT'S--WELL, THIS IS GREATLY SIMPLIFIED, BUT--IT'S A METHOD OF REPROCESSING DETRIMENTAL MEMORIES IN THE BRAIN BY USING EYE MOVEMENTS TO MANIPULATE AND INTEGRATE THEM.

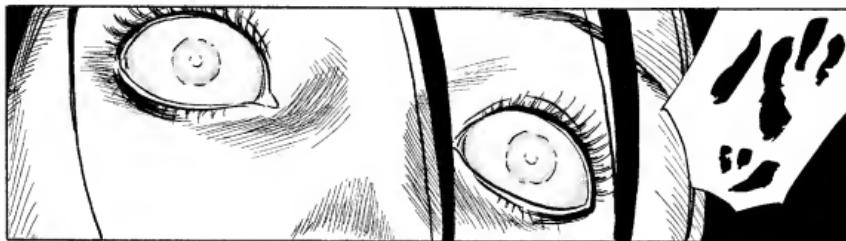
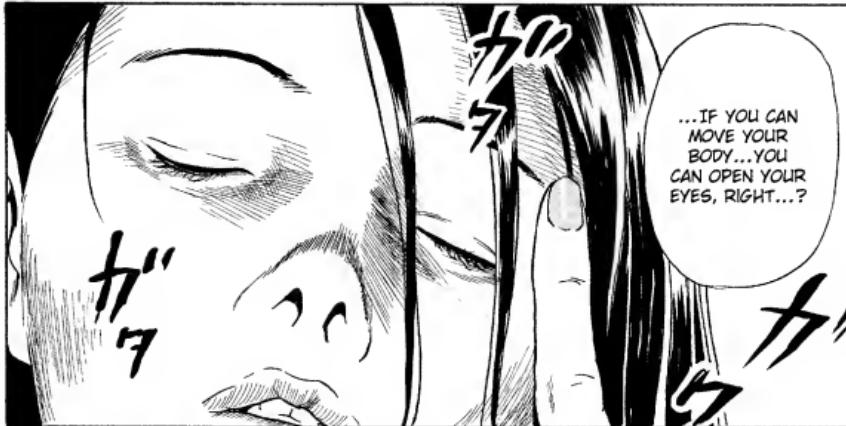
IT'S A TREATMENT APPROACH CALLED EMDR, OR EYE MOVEMENT DESENSITIZATION AND REPROCESSING.

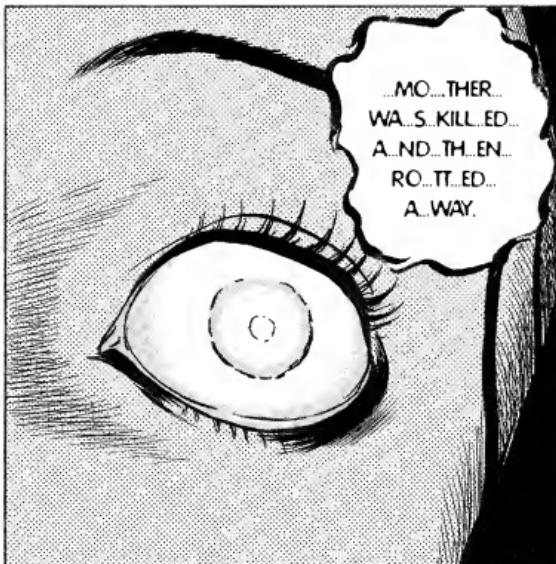
HUH?
OH...
OKAY.

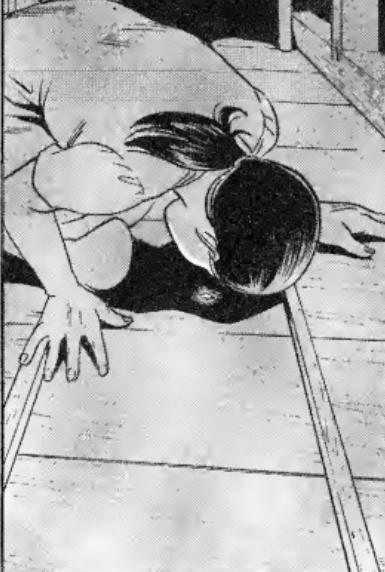
ARE YOU BOTH READY...?

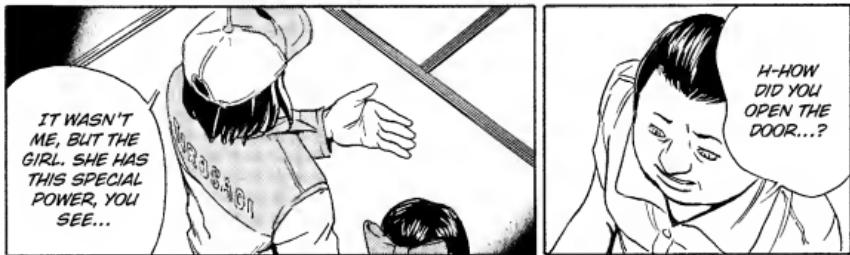
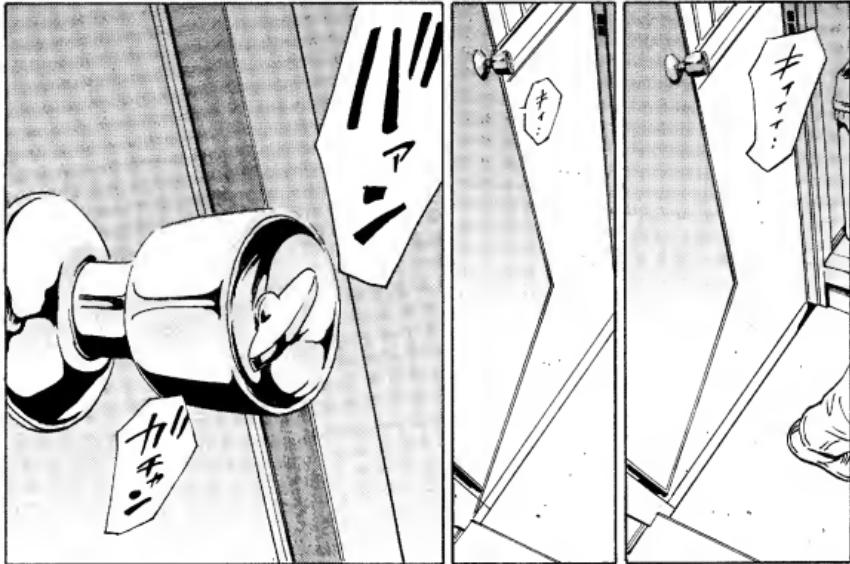
THIS MAY LOOK LIKE MAGIC TRICKS... BUT IT'S BEEN CLINICALLY PROVEN TO WORK WITH POST-TRAUMATIC STRESS DISORDER.

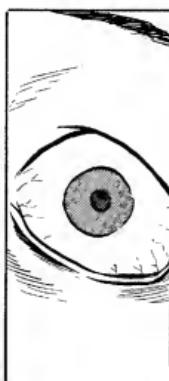








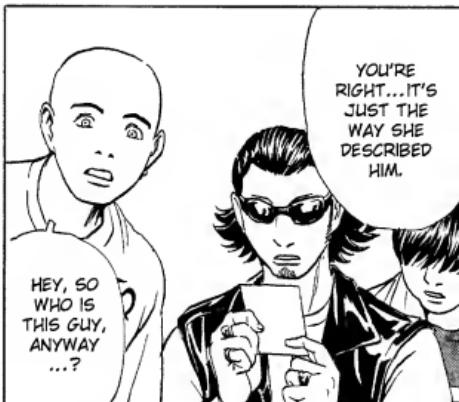


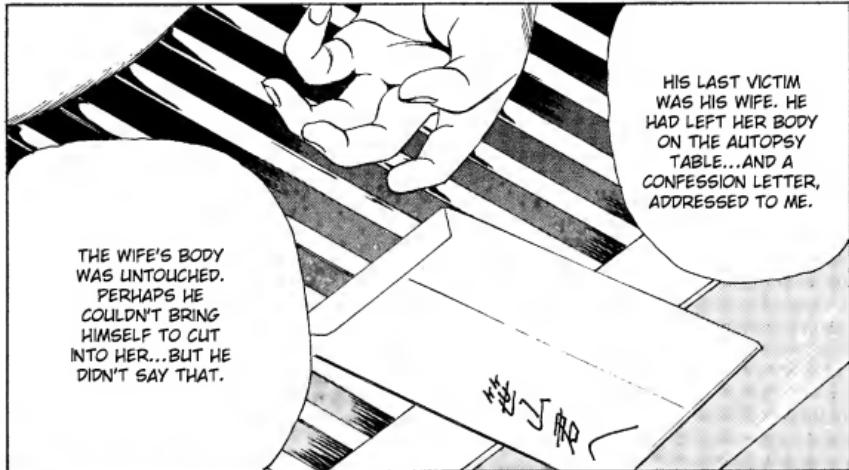












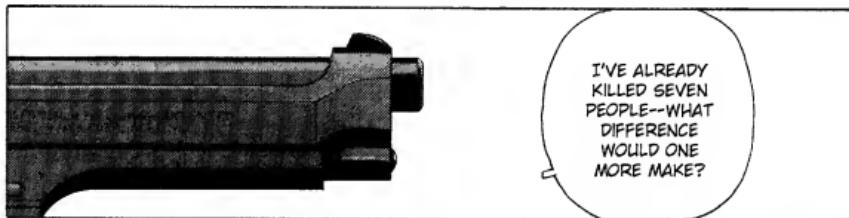


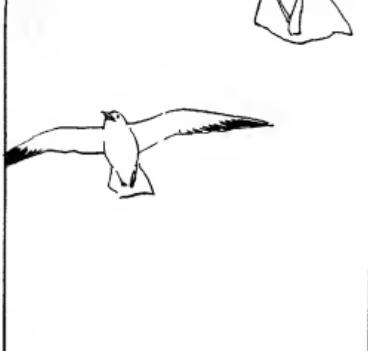


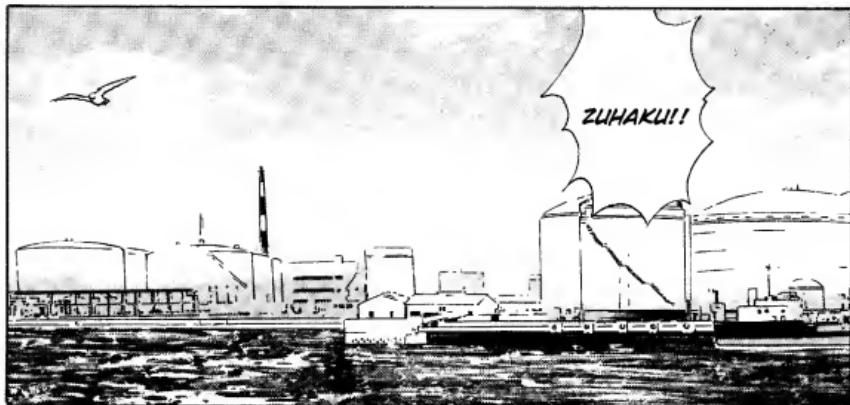


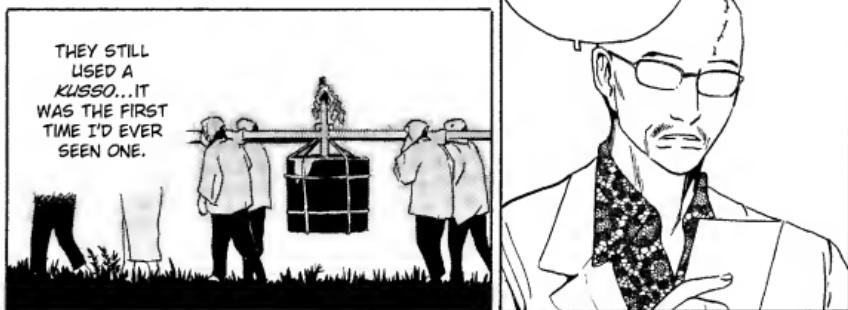
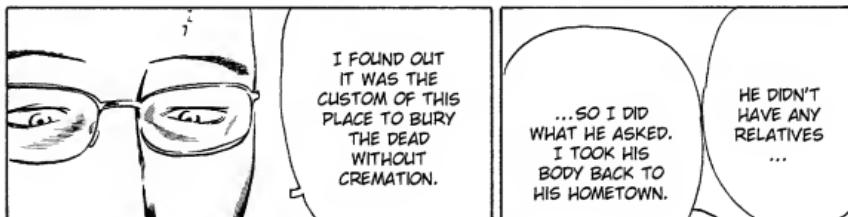
4th delivery
誰のために
HOT KISSING SONG

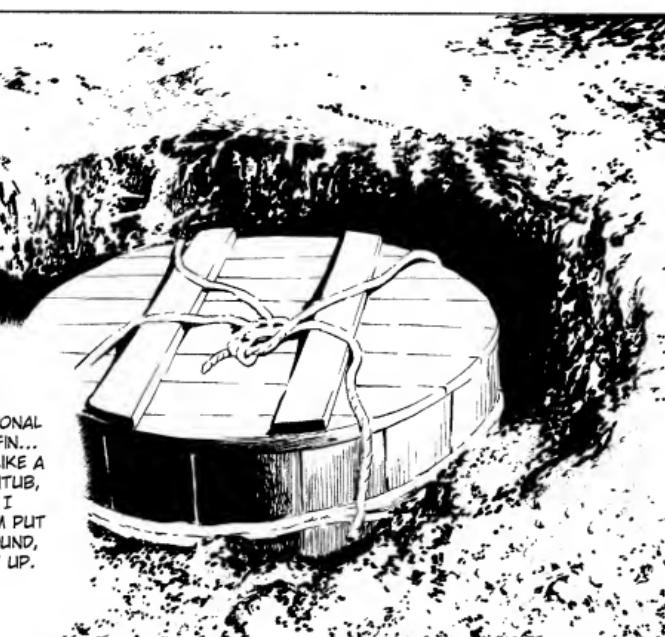












IT'S A TRADITIONAL FORM OF COFFIN... LOOKS MORE LIKE A WOODEN BATHTUB, ACTUALLY. I WATCHED THEM PUT IT IN THE GROUND, AND COVER IT UP.

...AND ANYWAY, WE CAN'T PROVE THAT THERE WAS A MURDER HERE.

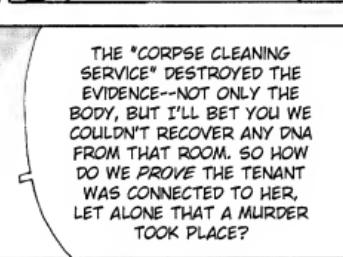
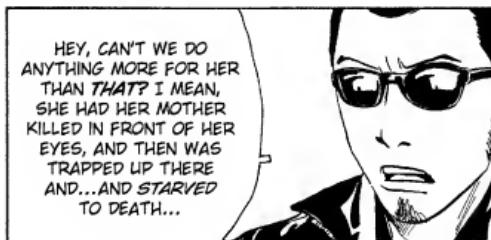
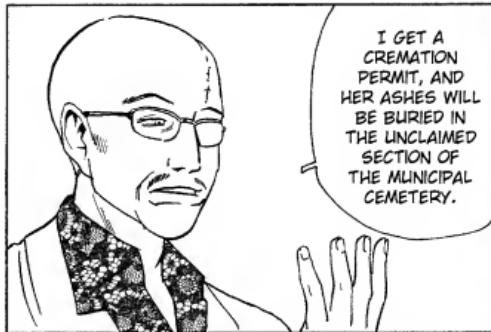
I DON'T KNOW...

WHY'D YOU EVEN TELL US THIS STORY, THEN? IF THE MURDERER'S JUST SOMEONE WHO HAPPENED TO HAVE SIMILAR SCARS ON THEIR FACE...



JUST BECAUSE SASAKI'S SHRINK HAPPENS TO BE COOL WITH CORPSES, I DON'T THINK YOUR AVERAGE JUDGE IS GOING TO ADMIT THIS WITNESS.

WHY NOT?
WE ALL HEARD WHAT SHE SAID...

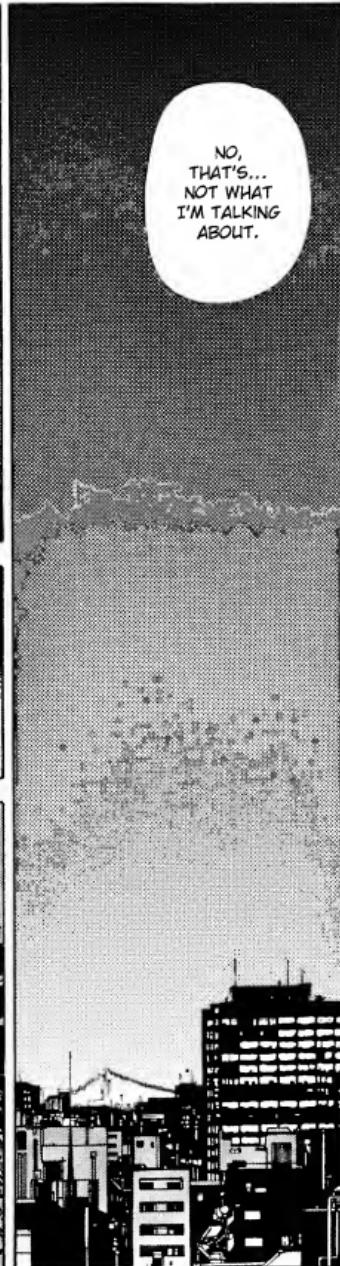
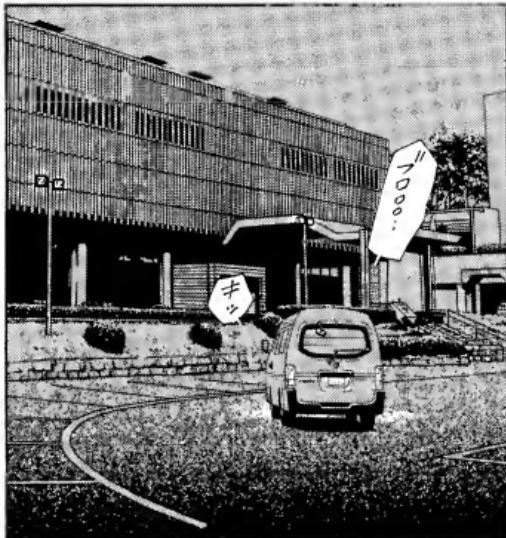


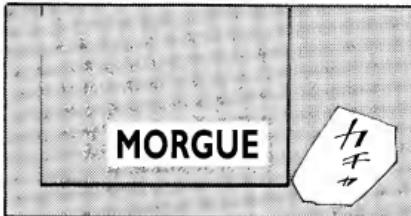
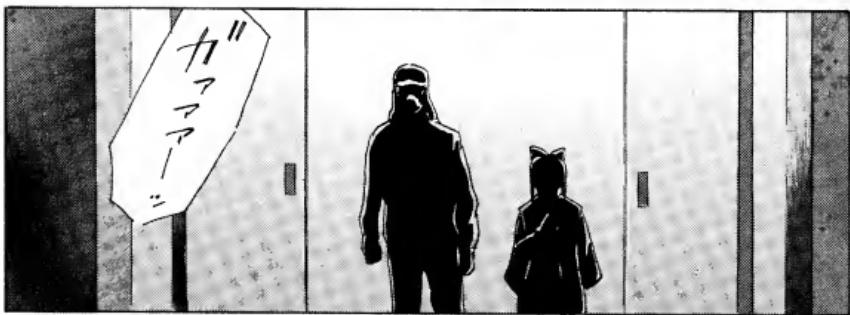
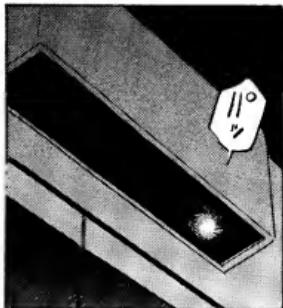


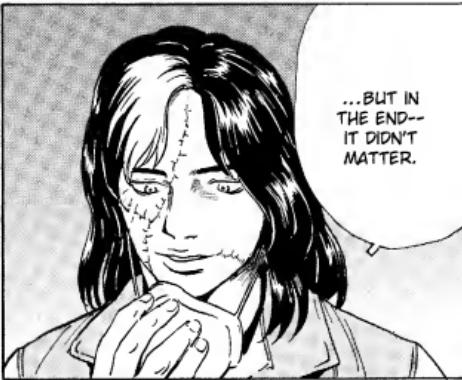
THE
CREMATORIUM
WILL STORE
THE BODY
OVERNIGHT.

MORGUE

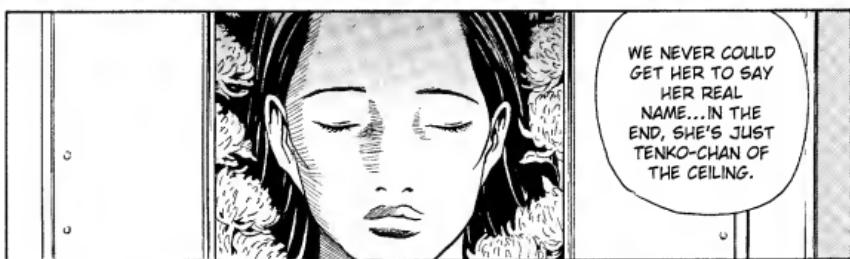


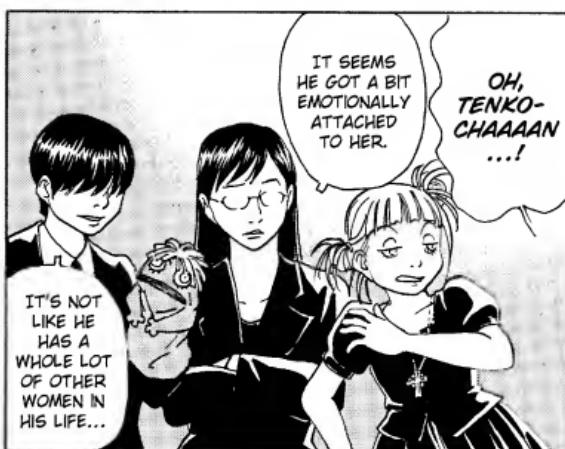
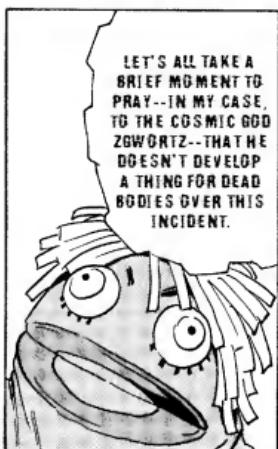
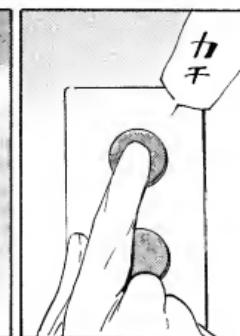
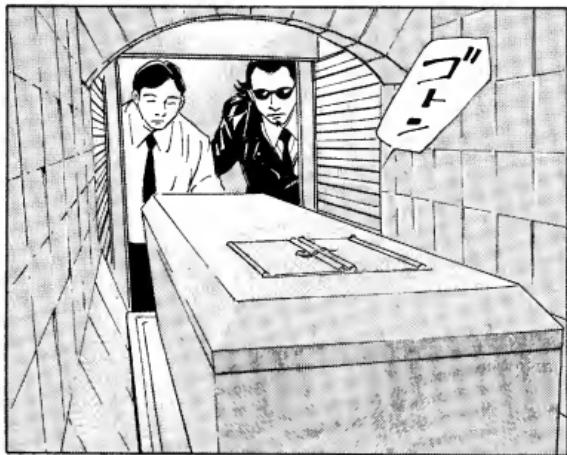


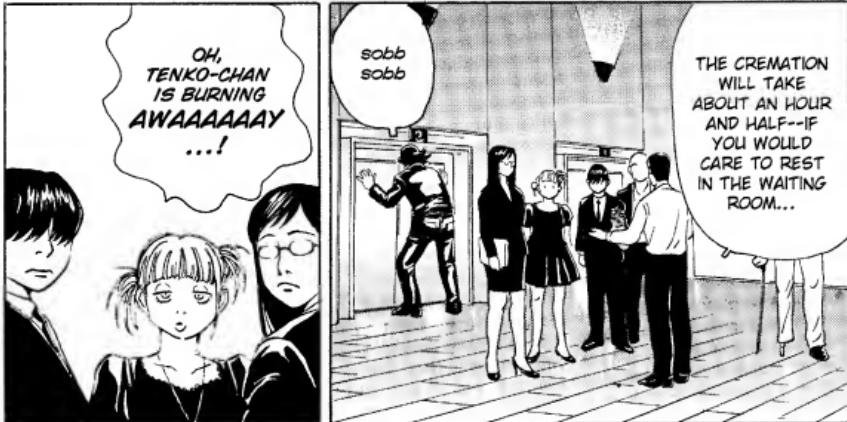




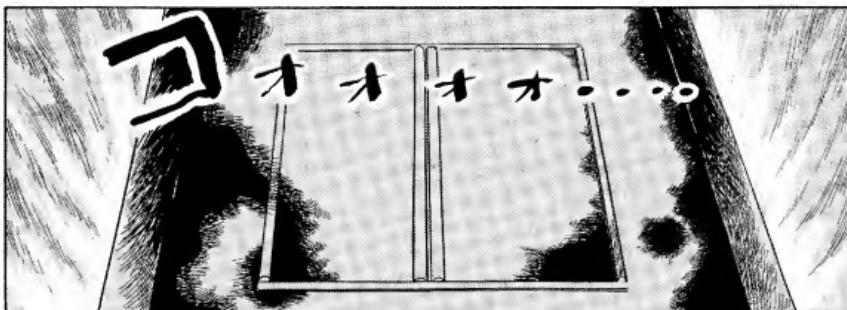








THE CREMATION
WILL TAKE
ABOUT AN HOUR
AND HALF--IF
YOU WOULD
CARE TO REST
IN THE WAITING
ROOM...



AND THAT
ROOM IN THE
ATTIC...IT
WASN'T A CELL,
IT WAS WELL
FURNISHED...IT
LOOKED PUT
TOGETHER
WITH LOVE.

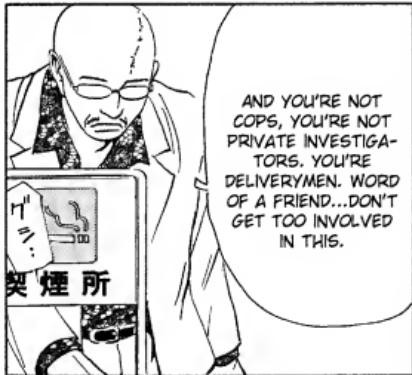
BUT TENKO
HAD NO
SIGNS OF
ABUSE ON
HER BODY.

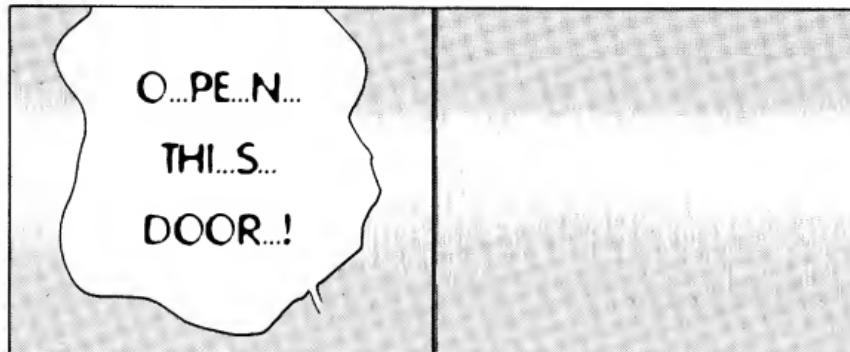
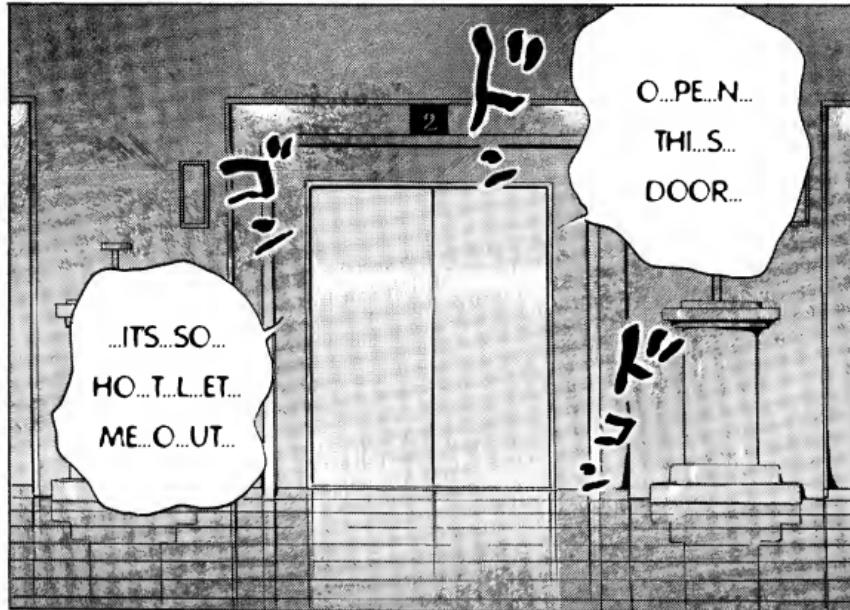
KARATSU, I'VE SEEN
ALL KINDS OF THINGS.
THERE ARE PARENTS
WHO NEVER REPORT
A BIRTH...AND THEN
JUST LET THE BABY
DIE IN A CLOSET OR
BATHROOM...BURY IT,
WALL IT UP, THROW
IT AWAY.

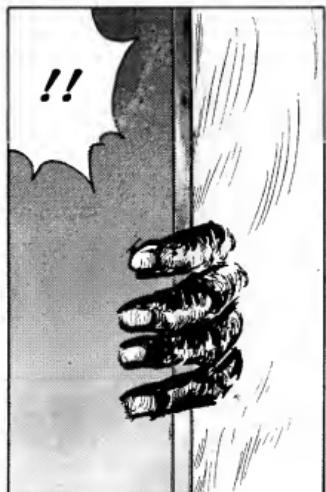
I DON'T THINK SHE
DID IT TO KEEP HER
A PRISONER. I THINK
SHE DID IT TO HIDE
HER...TO HIDE HER
FROM SOMEONE.

...SHINGO
ZUHAKU.

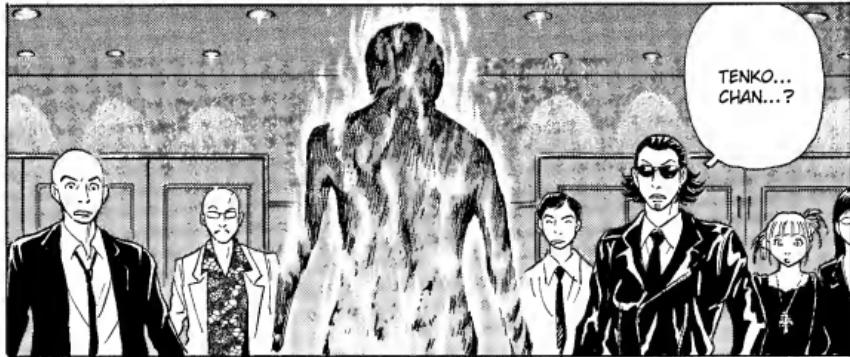
AND WHO
WOULD
THAT BE?

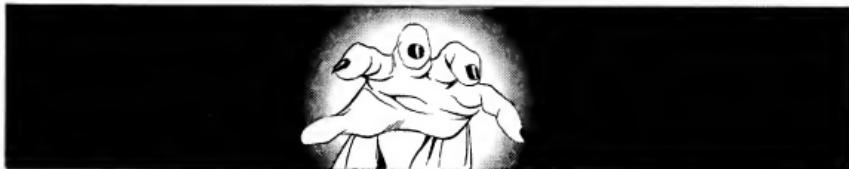




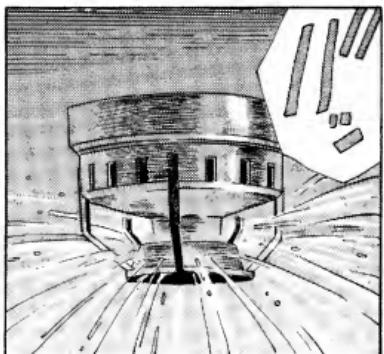


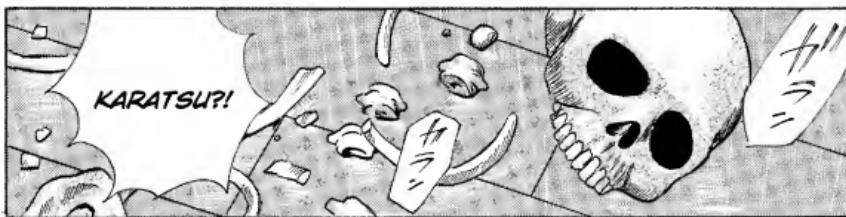














4th delivery: for whose good—the end



5th 1 delivery

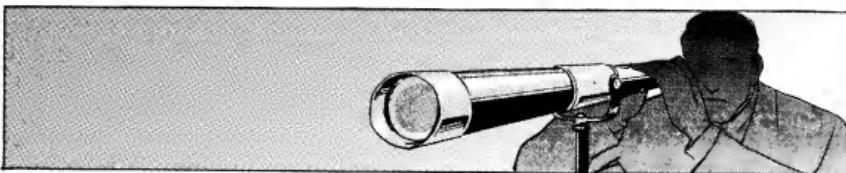
子供のよう

like a child

kunio matsuoka demon hunting side story (part one)

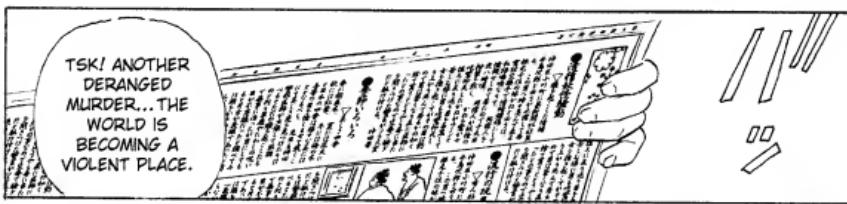


The Asakusa Ryounkaku, aka the "Junikai"
An icon of Japan's Meiji Period (1868-1912),
it was once regarded as the embodiment of the
new, modernizing era of Western Culture. At
52 meters high, the twelve-story tower was
the tallest structure in Japan in its day...



...And the views from the
tower brought **great pleasure**
to many Japanese.





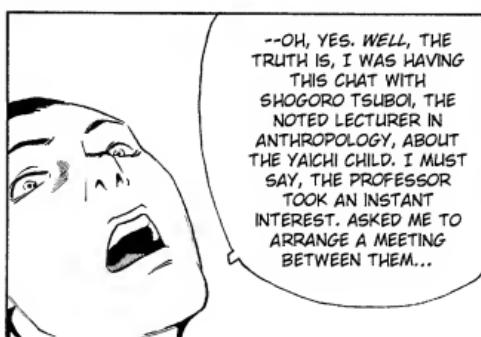
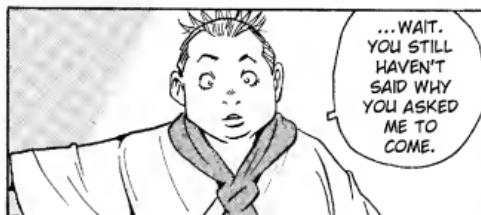
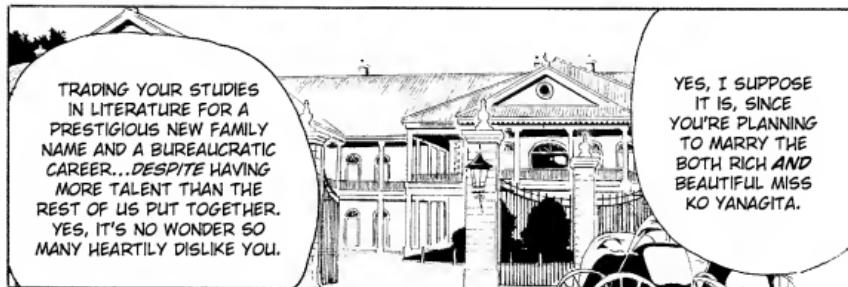


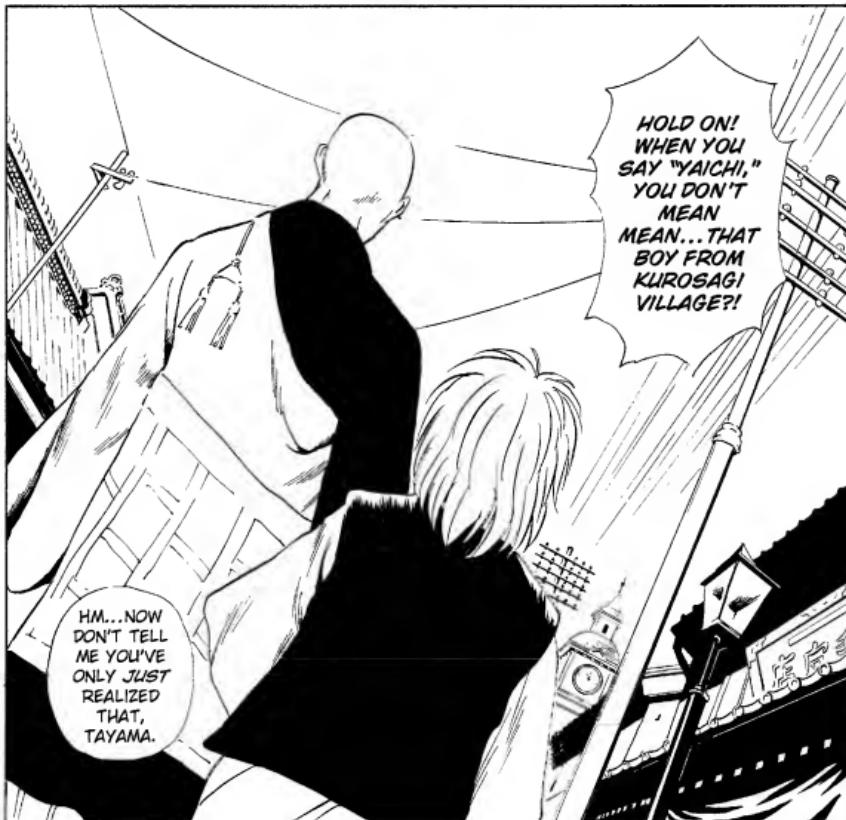
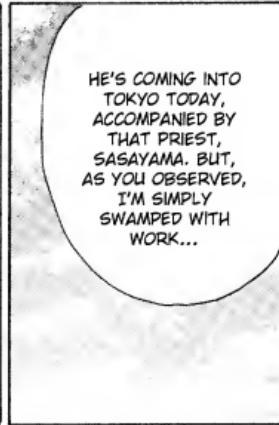
Kunio Matsuoka. Later in life, he becomes known as **Kunio Yanagita**, a scholar specializing in folklore. In the 33rd year of the Meiji Era, he graduates from Tokyo Imperial University, and works as a government official.

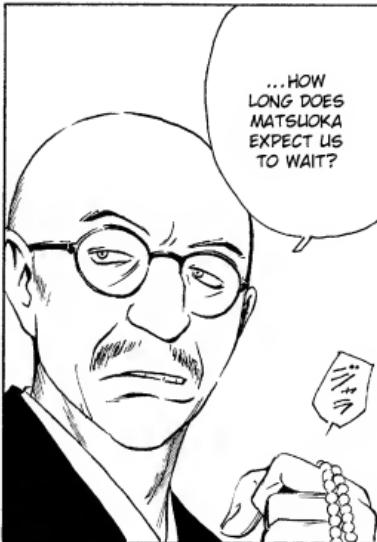


Rokuya Tayama. Later in life, he becomes known as the novelist **Katai Tayama**.



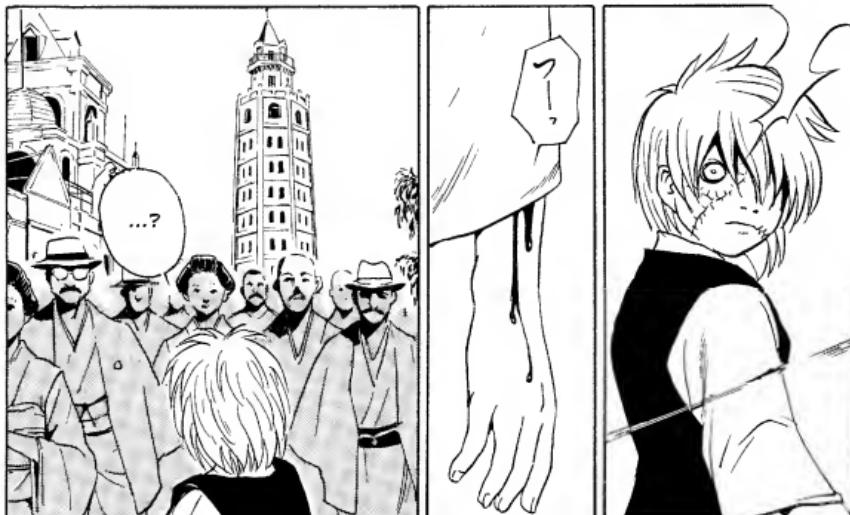


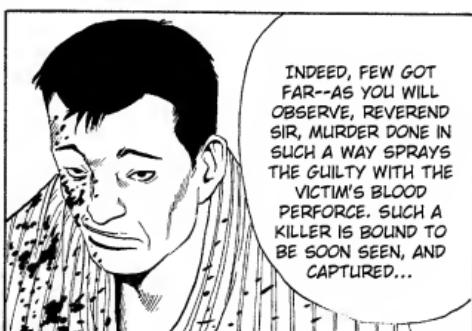


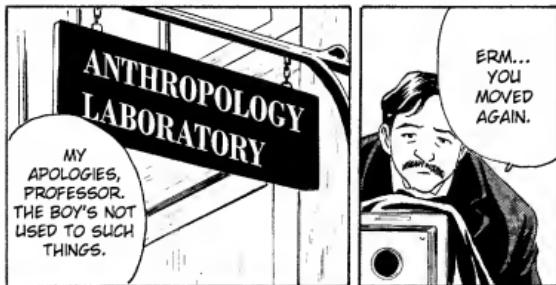




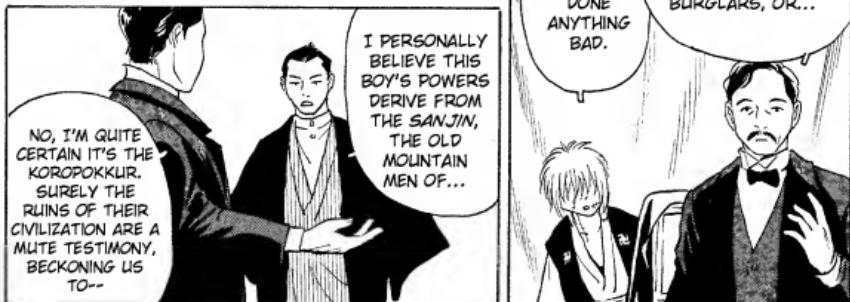




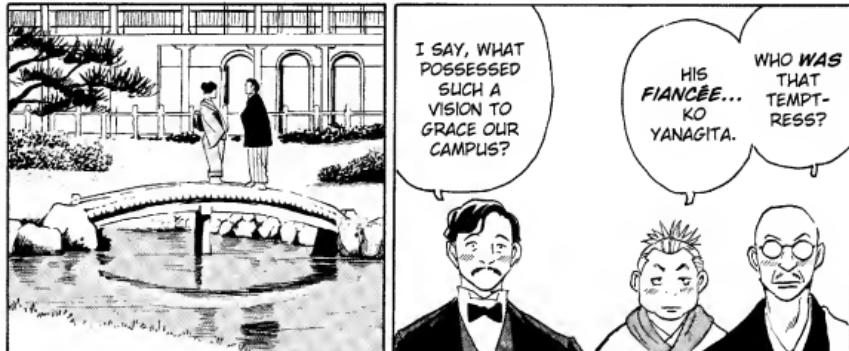


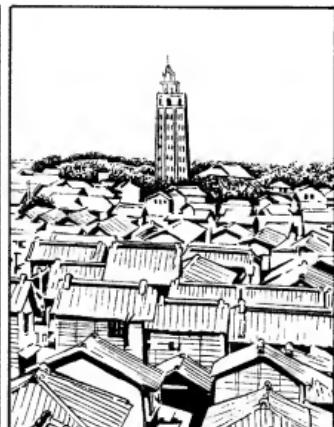


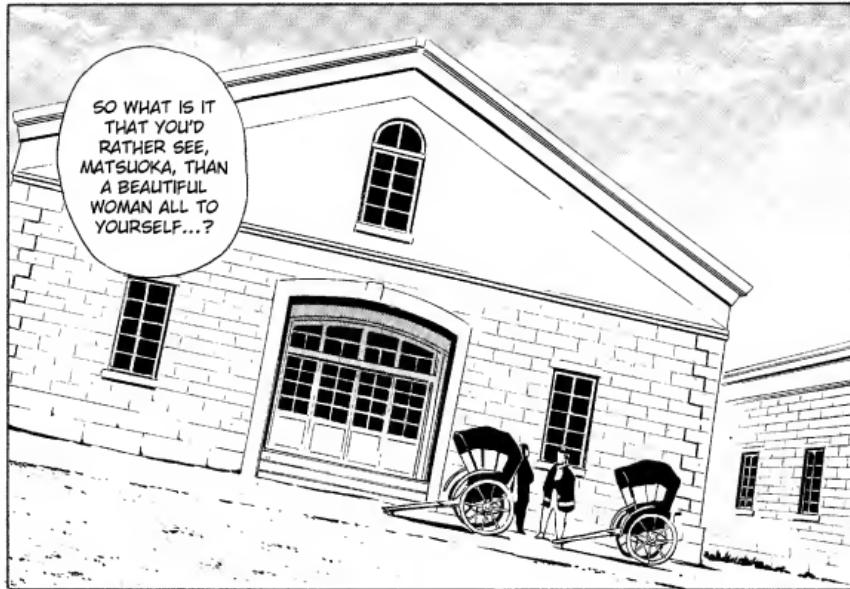




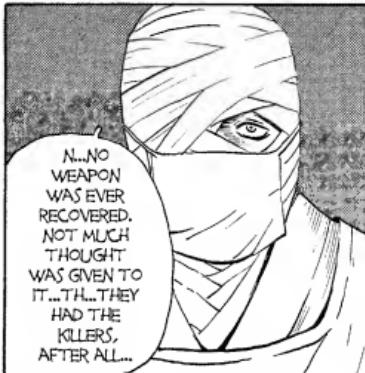
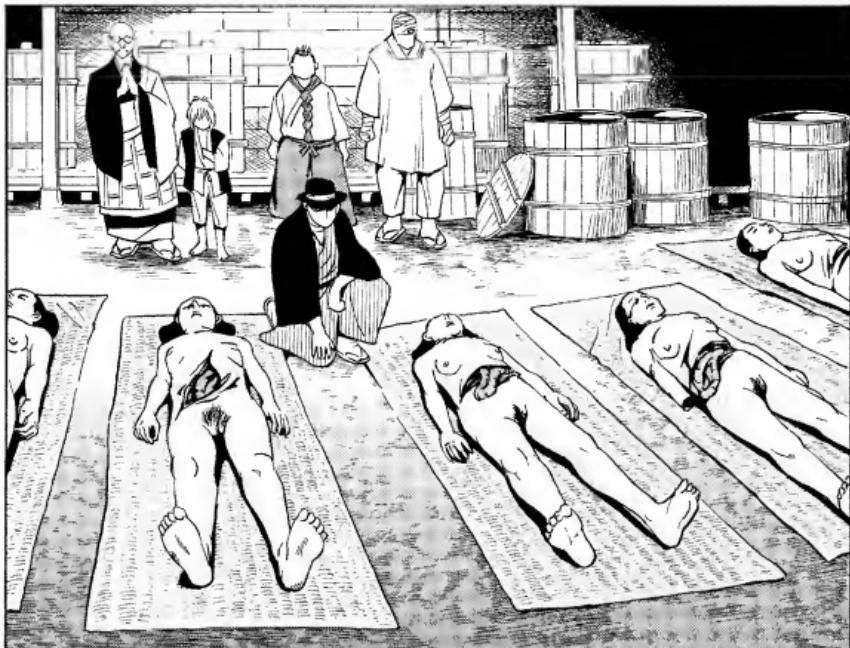


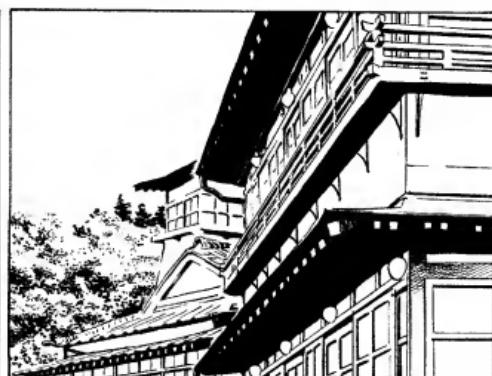
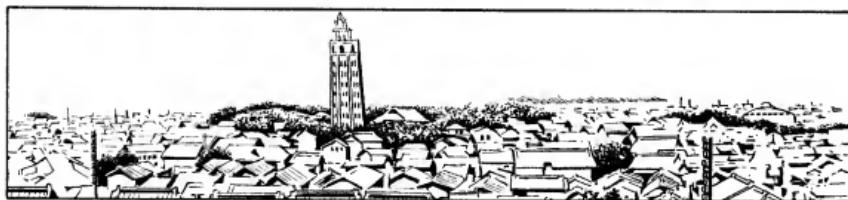


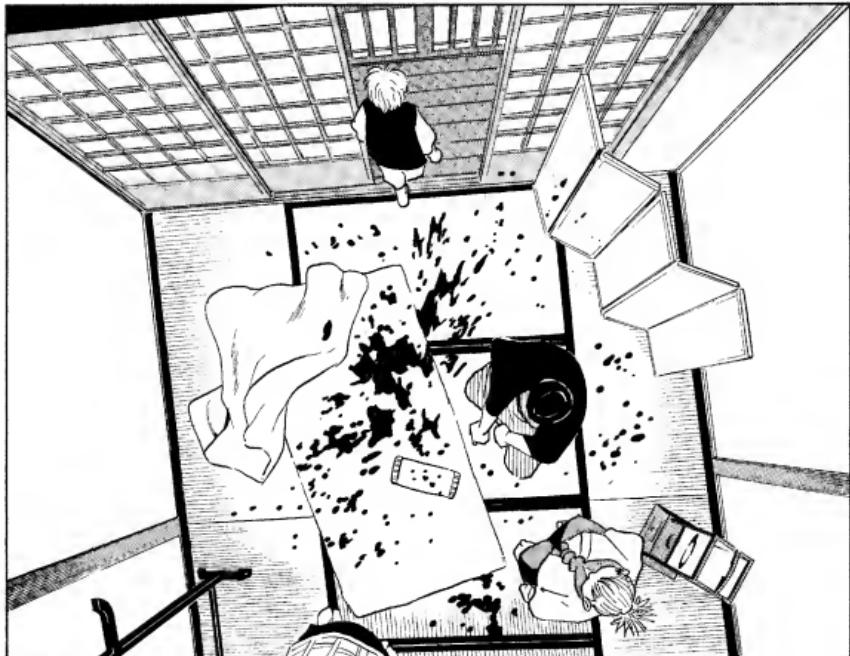




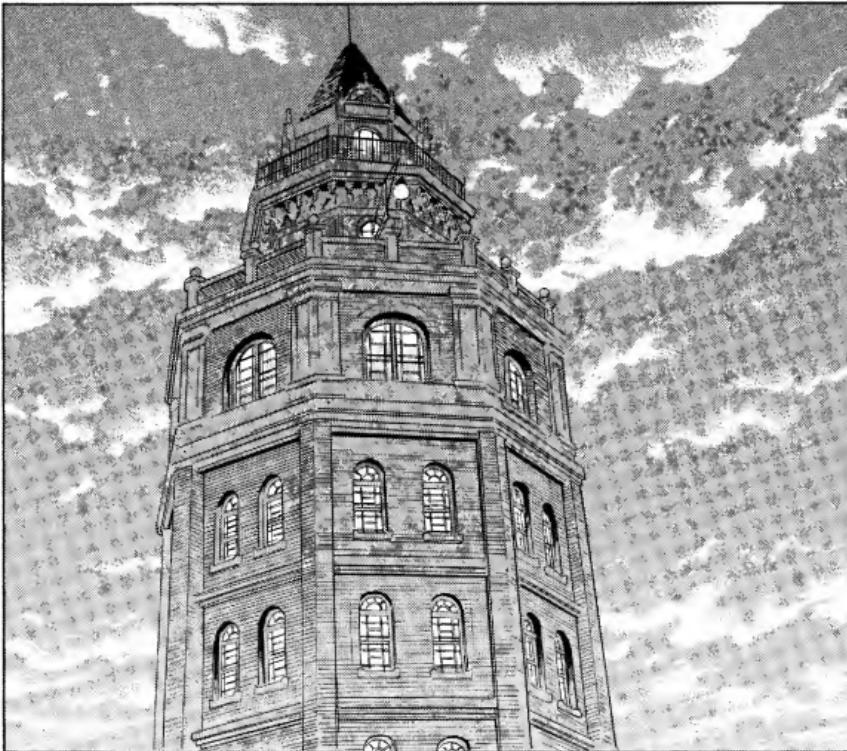




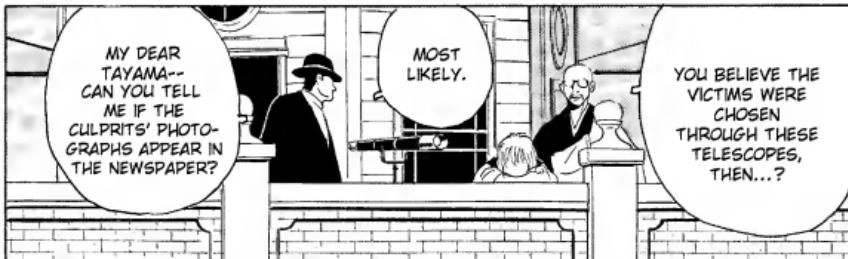










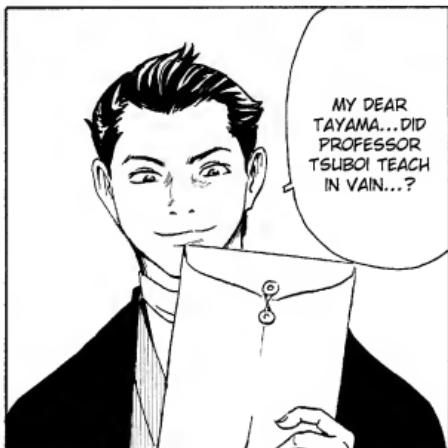
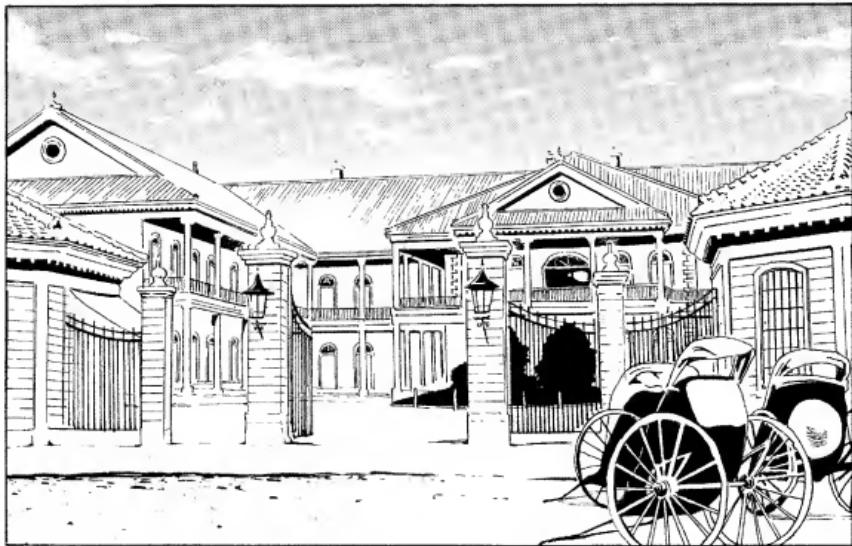








kunio matsuoka demon hunting side story
(part two)







HIS GHOST
COMES INTO
MEN...MAKES
THEM DO BAD
THINGS.



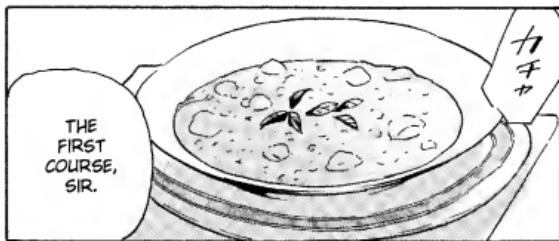
MEN SHARING
COMMON
FEATURES
MERELY
BECAUSE THEY
COMMIT THE
SAME CRIMES--
WHAT AN
ABSURD
NOTION!

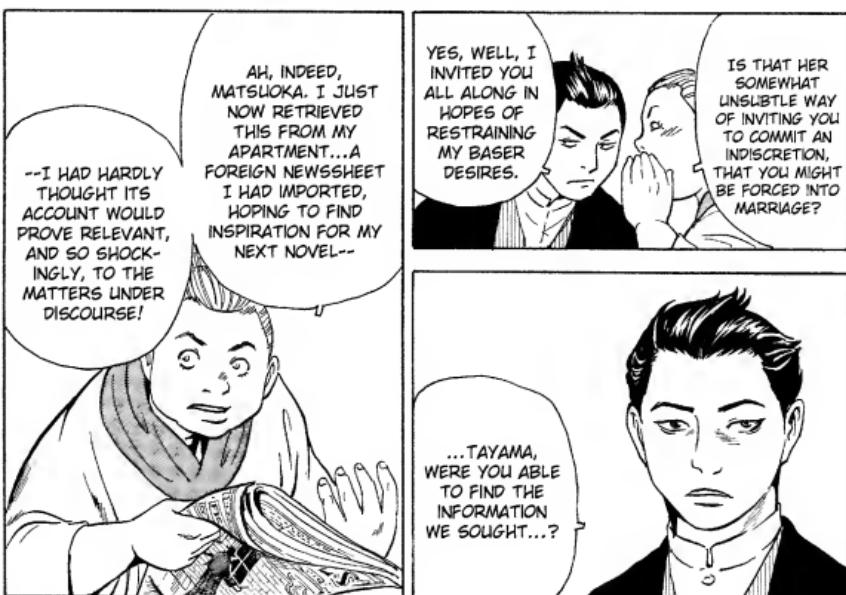
AH, BUT WHEN
THEIR IMAGES
ARE OVERLAD,
A PSYCHIC
COMMONALITY
EMERGES!
JUST AS I
THOUGHT!

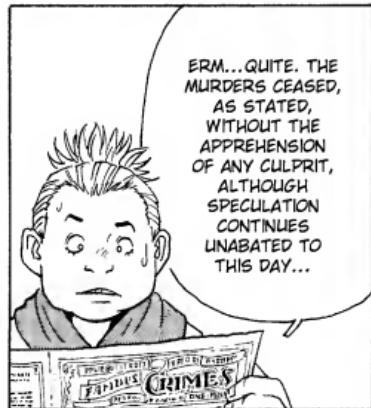
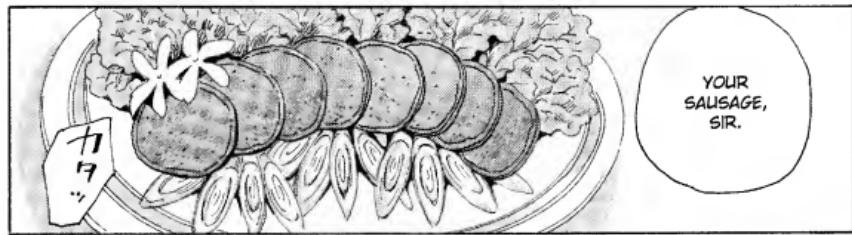
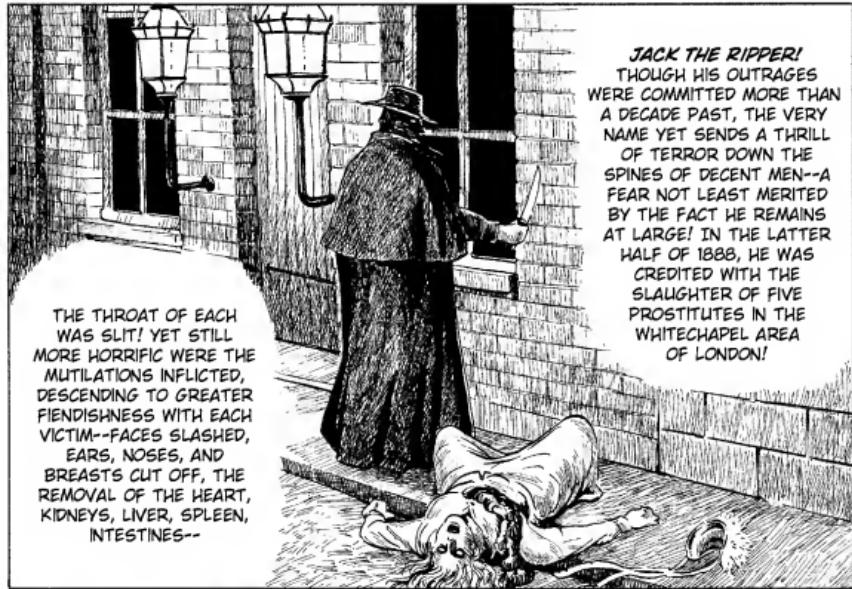


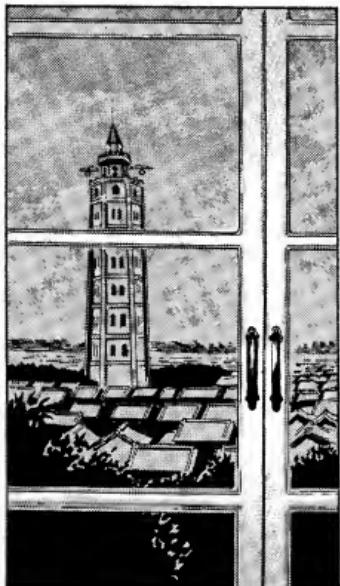
THAT'S RIGHT!
IN TRUTH, THIS
IS A CASE OF
POSSESSION!

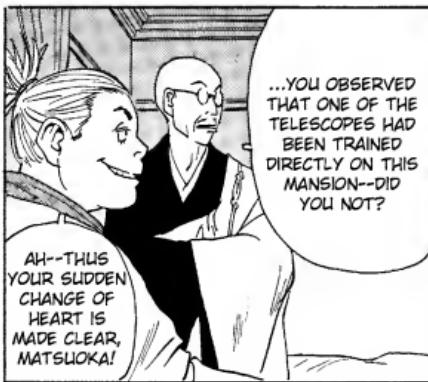
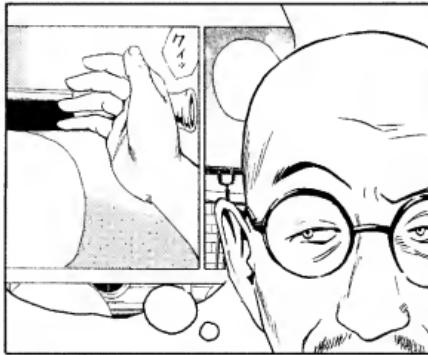


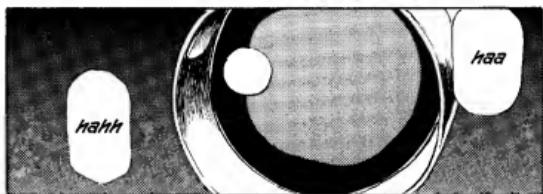


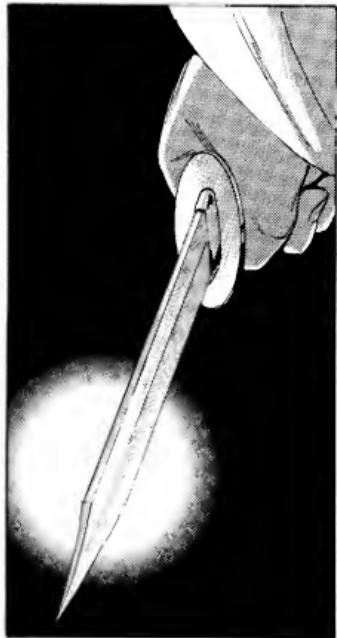


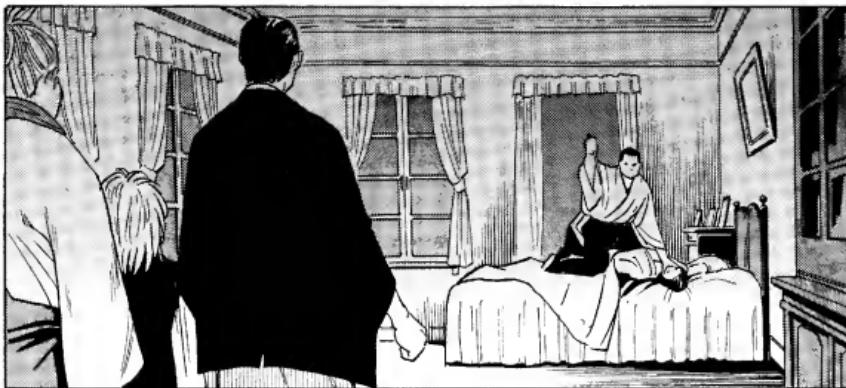




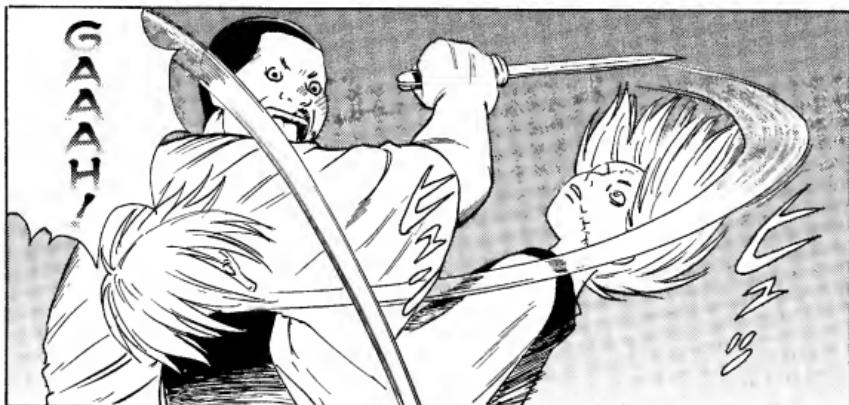


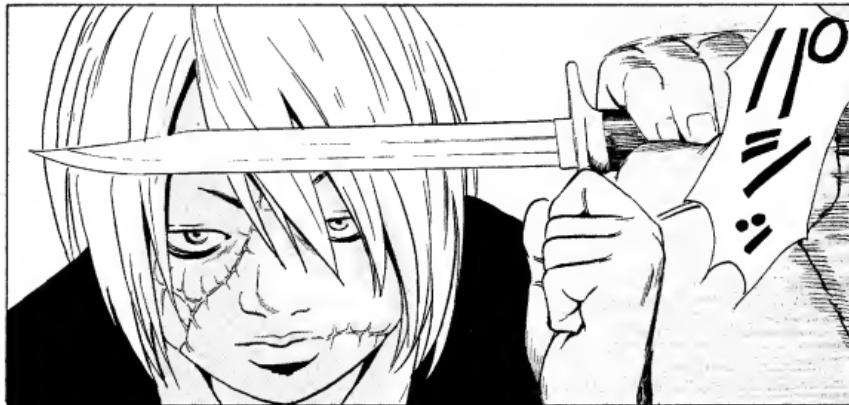






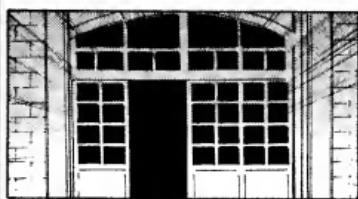


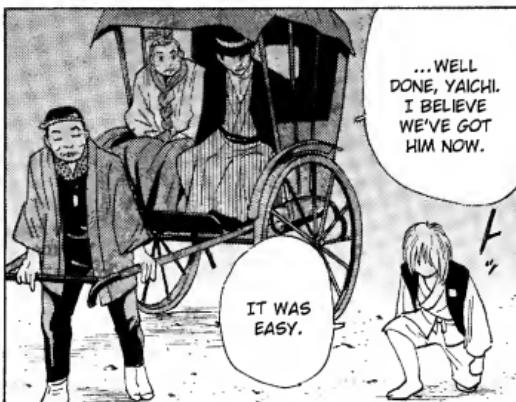
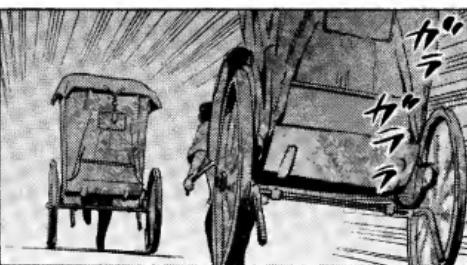








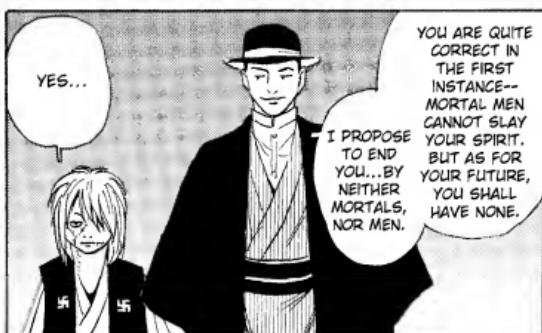




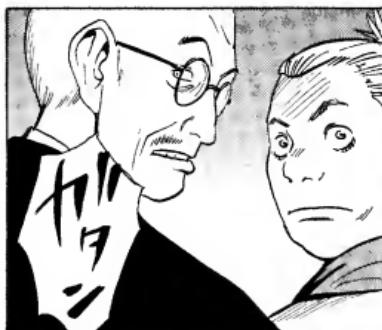


OH, VERY GOOD.
MY DEAR CHAP
...



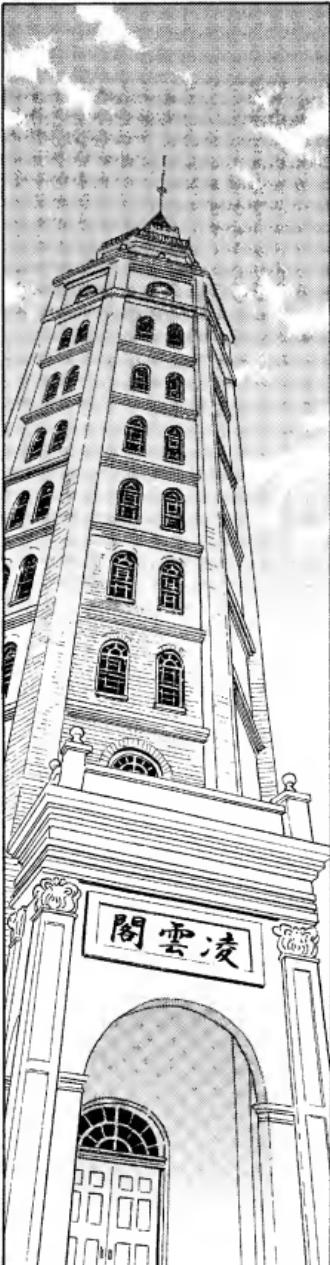
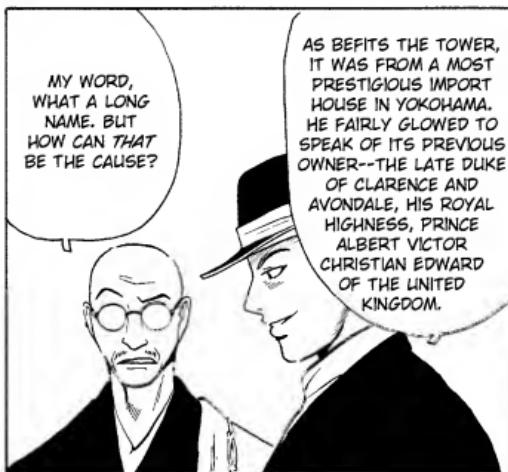
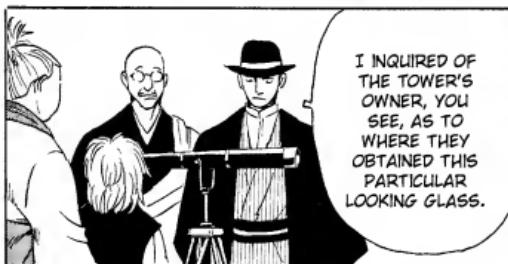
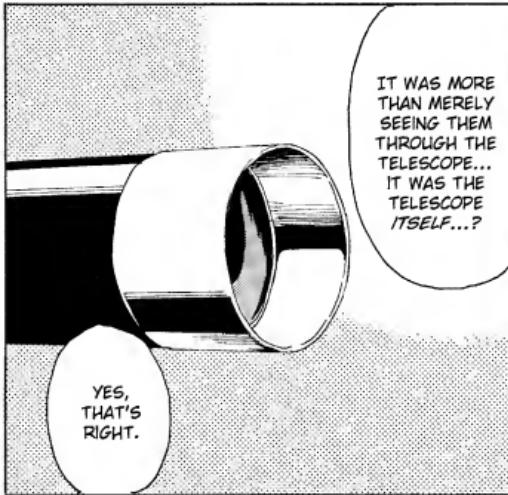


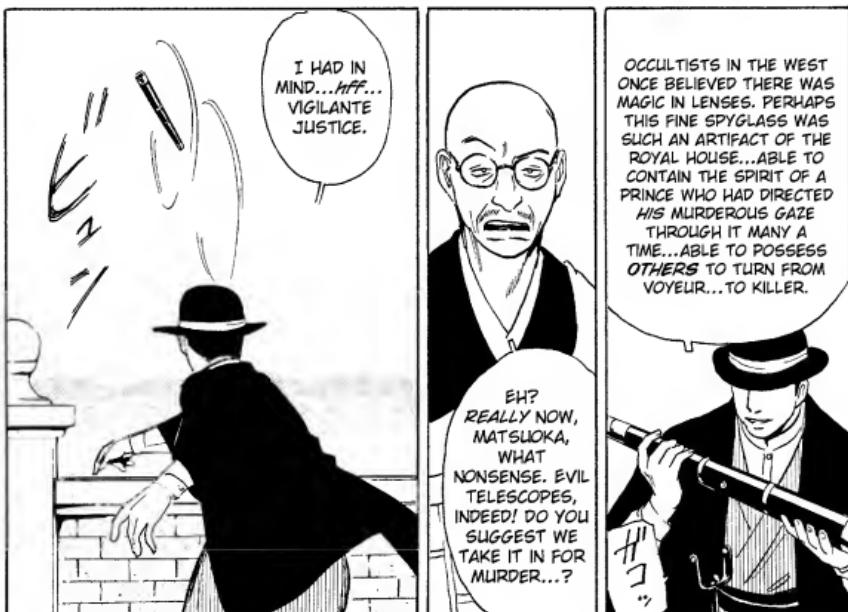
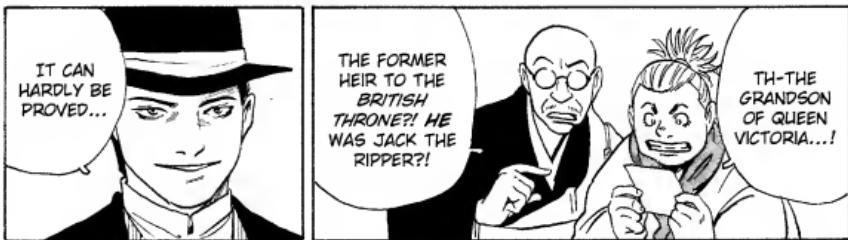


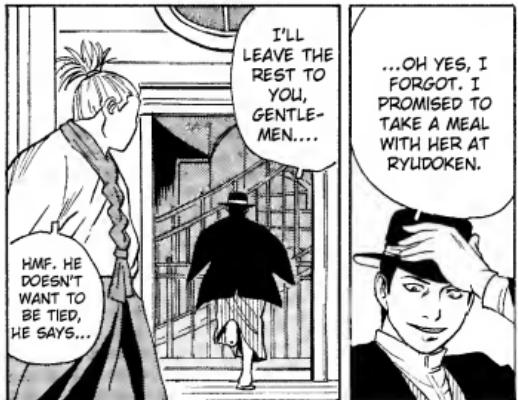












the KUROSAGI corpse delivery service

黒鶴死体宅配便

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English-language version

produced by Dark Horse Comics

THE KUROSAGI CORPSE DELIVERY SERVICE VOL. 6

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DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON *KUROSAGI* VOL. 6 BY TOSHIKUMI YOSHIDA
introduction and additional comments by the editor

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of *Kurosagi*, we've included a guide to the sound effects (or "FX") used in this manga. It is suggested the reader not constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used for their Latin language to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred to in the Roman alphabet as hanzi, but which

the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of *kanji*. Of course, all of them were *hanzi* first—although the Japanese did also invent some original *kanji* of their own, just as new *hanzi* have been created over the centuries as Chinese evolved.

Note that whereas of course both "*kanji*" and "*hanzi*" are themselves examples of writing foreign words in Roman letters, "*kanji*" gives English-speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "*hanzi*" does not—in Mandarin Chinese it sounds something like *n-tsuh*. The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the *Pinyin* system, was developed by native Mandarin speakers. In fact *Pinyin* was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English-speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of the many other languages spelled with the Roman alphabet.

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different (this is, of course, putting aside the fact the sounds of both languages experienced change over time). The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these great differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first workaround tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese. A similar method is still used in Chinese today to spell out foreign names; companies and individuals often try to choose hanzi for this purpose that have an auspicious, or at least not insulting meaning. As you will also observe in *Kurosagi* and elsewhere,

the meaning behind the characters that make up a personal name are an important literary element of Japanese as well.

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by Toshifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, through Buddhism. Just as in Western history at this time, religious communities in Asia were associated with learning, as priests and monks were more likely to be literate than other groups in society. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making shorthand versions of them—which are now known simply as *kana*. The improvement in efficiency was dramatic: a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji they were based on, the new *kana* had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 *kana*, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 *kana* is written two different ways depending on their intended use: cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using *kana*.

Kana works somewhat differently than the Roman alphabet. For example, while

there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for "n," no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting with "k," depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with "s" sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 6 below.

Katakana are almost always the kind that get used for manga sound FX, but on occasion (often when the sound is one associated with a person's body) hiragana are used instead. In *Kurosagi* Vol. 6 you can see an example on 165.1, with the WAAAA cry of the crowd, which in hiragana style is written わあああ. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like ワアアア. A different usage of hiragana as FX is seen in 207.1's ぬつ, NU which as an example of *gitaigo* (see below) is the figurative "sound" of menace.

To see how to use this glossary, take an example from page 208: "208.4 FX: GATAN—sound of a coffin lid coming off." 208.4 means the FX is the one on page 208, in panel 4. GATAN is the sound these kana—ガタン—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra

number is used to differentiate them from right to left; or, in cases where right and left are less clear, in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example, the way you're reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is similar to the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, many of the FX in *Kurosagi* (and manga in general) read left-to-right. This kind of flexibility is also to be found on Japanese web pages, which usually also read left-to-right. In other words, Japanese doesn't simply read "the other way" from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX "sound" short, and others "sound" long. Manga represent this in different ways. One of many instances of "short sounds" in *Kurosagi* Vol. 6 is to be found in the example from 207.1 given above: NU. Note the small つ mark it has at the end—notice again that this is the hiragana "tsu," and you will far more often see it in its katakana form, ツ. Both forms ordinarily represent the sound "tsu," but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that's why the sound is written as NU and not NUTSU—you don't "pronounce" the TSU in such cases. Note the small "tsu" has another occasional use *inside*, rather than at the end, of a particular FX, where it indicates a doubling of the consonant sound that follows it.

There are three different ways you may see “long sounds” (where a vowel sound is extended) written out as FX. One is with an ellipsis, as in 20.4’s BURORORO. Another is with an extended line, as in 187.3’s GABIIN. Still another is by simply repeating a vowel several times, as in 146.4’s GOOO. You will note that 137.4’s GAAAA has a “tsu” at its end, suggesting an elongated sound that’s suddenly cut off; the methods may be combined within a single FX. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example the previously mentioned 187.3 FX: GABIIN, which represents the figurative “sound” of being shocked or aghast. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as ah, “I” as eee, “U” as ooh, “E” as eh, and “O” as oh.

2 This may be the first volume of *The Kurosagi Corpse Delivery Service* in which a common theme does not link the chapter titles (of course, it’s also the first one with “side stories,” or *gaiden* as they’re known in Japan—stories outside the regular continuity). The translator, despite extensive searching, was unable to find a song title link to 1st and 2nd Delivery; 3rd Delivery, however, matches a song by the early-70s Japanese band Carol (whose lead singer Eikichi Yazawa later had a very successful solo career), whereas 4th Delivery matches a song by the folk combo Akai Tori (“Red Bird”) and 5th Delivery, a song by The Boom (www.five-d.co.jp/boom/). 6th Delivery’s title is shared with that of a relatively obscure 1956 Yukio Mishima short story (in the original Japanese, *Nagasugita Haru*), described by Gwenn Boardman Petersen in *The Moon in the Water* as the story of a couple’s “adventures” during a long engagement.

7.2

FX/balloon: PIRORI—PSP beeping

7.5

Junichiro Koizumi—who was in his final months as Prime Minister when this story first ran in July of 2006—had proposed the privatization of the Postal Service, a measure that became fully implemented as of April of 2007 when it became the Japan Post Company. This story touches on actual issues that arose in the lead-up to the privatization. Ramming home the gag with a mallet, the mailman appearing later in the

story is named “Juntaro Koizumi,” and his dog itself is named “Junichiro.”

8.1 It may seem hard to believe that *any* country has a lower voter turnout than the United States (my sister saw a T-shirt of President Bush grinning and flashing a peace sign, saying “Bet you wish you’d voted, hippie”), but apparently Japan has achieved this dubious distinction. *The Wide* is a variety talk show hosted by Hitoshi Kusano on Nippon TV.

8.4 Side mirrors on cars in America traditionally bear the disclaimer that “objects in mirror are closer than they appear,” but look closely and you’ll note (as is often the case on cars intended for the Japanese domestic market) these mirrors are halfway down the front of the car instead, allowing for objects glimpsed to be seen at their actual distance. Pan Am, however, stopped flying to Japan in 1985 (not long before the once-great airline itself became defunct in 1991), so this is definitely based on an old photo. To be fair, Carlos Ezquerra did the same thing in *A Man Called Kev*.

9.1 **FX: BATA DOTA**—the sound of Numata chasing Yata around the room

12.4 This, as far as I’ve noticed, is the first time *Kurosagi* has broken the fourth wall—although, as you will see, it’s also the first of several firsts that appear in this volume.

14.3 **FX/balloon: GUN**—tugging Yata’s arm to make it point

15.2 **FX/balloon: YURA YURA**—pendulum starting to swing slowly

15.4 **FX/balloon: ZA ZA ZA**—running off sound

18.4 **FX/balloon: DO DO DO**—running dog sound

18.5 **FX/balloon: NU**—sound of a dog pushing by

18.6 **FX/balloon: WAN WAN WAN WAAAN**—dog barking

19.1 **FX: PIKU**—twitch

19.3 The Japan Post Company does in fact have a shipping service called YouPack—the “you” is written in hiragana, whereas the “pack” is in katakana. But in this story, it’s *YuuPack*, where “pack” is spelled the same, but the first part is written with the kanji for “ghost,” pronounced Yuu (the same one as in the manga *Yu Yu Hakusho*, although the English transliteration of that title uses only one “u”). Note that above the front bumper of the van in 20.1, you can see the logo of the real YouPack service.

20.3 **FX: BAN**—slamming car door sound

20.4 **FX: BURORORO**—car engine sound

22.5 The original joke in Japanese worked like this: Juntaro spoke of the “rules and regulations”—*yuubin yakkan*—but *yakkan* is what they used to call a “ten-dollar word” (currently 1,134.56 yen, and falling) so Kuro mistakes it for *yuubin yakan*—*yakan* being a metal kettle, like the one always being employed in *Ranma 1/2*.

And Toshi translated that, too, so he should know.

23.1 FX/balloon: KOTO—putting tea cup down

23.4 FX/balloon: KUWAA—dog yawning

25.1 There's nothing particularly outlandish about the idea; among other things, the Japanese Post Office used to be one of the largest savings banks in the world, as its conservative image led millions to entrust their money to it. These assets are now in the privatized Japan Post Bank.

26.1 FX/balloon: ZAPU—pulling wet washcloth out of the water

26.3 Notice Kereellis is wearing a towel to cool his little felt head. In the original Japanese, he joked that Numata had turned out to be an *ichi nichi shochoo*, a "one-day director," a common Japanese publicity stunt where a celebrity will be named a (honorary) police chief or fire marshal for a day.

26.4 FX: BASHA BASHA—running in water sound

26.5 FX: PITA—stopping sound

29.1 FX: DON—putting body down

29.2 This, of course, is a reference to the infamous scene in Vol. 1 of Eiji Otsuka's *MPD-Psycho*, and the first indication (later reinforced by the flashback at the beginning of this volume's "4th Delivery") that the Sasayama in each manga is the same person—although how the hapless, full-haired, four-limbed Sasayama of *MPD-Psycho* became

the worldly bald peg leg of *Kurosagi* must be a story in of itself. Or maybe it isn't the first—I missed the reference in vol. 4's 180.1. For your convenience, Dark Horse also publishes *MPD-Psycho*, so we'll see how things unravel. My guess is, with a great deal of blood.

30.4 FX: PATAN—closing lid

31.1 FX: MOMI MOMI—hands squeezing together in anticipation of getting paid

31.5 FX: PI—hanging up

31.6 FX: BA—handing over money

34.2 FX: SU—putting hand on body

35.5 FX/balloon: PIKU—twitch

35.6 FX/balloon: VWOODO—growling

36.1 FX/balloon: WAN WAN WAN—barking

37.3 FX: BISHI—pulling rope taut between hands

37.6 FX/balloons: WAN WAN WAN **WAWAN WAN**—barking

39.1 FX/balloon: KUWOON—whimpering sound

39.3 FX/balloon: WAN WAN WAN—barking

39.4 FX/balloons: WAN WAN WAN—barking

39.5 FX/balloon: WAN—bark

39.6 FX/balloons: HA HA HA—dog panting

45.2.1 FX/balloon: GO—heads hitting each other

45.2.2 FX/balloon: GURI—rubbing face in maggots

45.5	FX/balloon: SHUBO—sound of lighter being lit	55.1	FX/balloon: DOSARI—body dropping onto corpse
46.2	FX/balloon: KON KON—knock knock	56.5	FX/balloon: SA—flipping the notice over
46.4	FX/balloon: ZA—footstep	57.1	For those playing the home version of our game, note the Kadokawa reference.
46.5	FX/balloon: KACHIRI—unlocking door	57.3	FX: FWAN FWAN FWAN—police sirens
47.1	FX: DOGASHA—door being kicked in	59.4	In the original Japanese, Karatsu also refers to her power to make the dead speak as being that of <i>kuchiyoze</i> —literally, “to call forth a mouth.”
47.2	FX: KARAN KACHA PAKI—clinking and breaking glass sounds	63.2	FX/balloon: JARA—rattling keys
48.3	FX/balloon: PI—starting to rip tape off	63.3	FX/balloon: GACHA—door opening
48.4	FX/balloon: BIII—sound of tape being ripped off	63.4	FX: VUVUVU VUVUVU—buzzing flies
49.1	FX/balloon: KASA—sound of cardboard being moved	66.4	FX/balloon: BURORORO—car engine sound
49.2	FX/balloons: GASA GASA GOSO—sound of a box being opened	67.3	FX/balloon: BAN—closing car door
49.3	FX: BARI BARI BARI—sound of ripping cardboard	67.4	FX/balloon: PAPAA—car horn
50.3	FX/balloon: POTATA—blood droplets on floor	67.5	FX/balloon: KI—braking sound
50.4	FX/balloon: UNI KUNYA UNI—sound of maggots squirming in the blood	69.4	<i>Shirosagi</i> means “White Heron,” just as <i>Kurosagi</i> means “Black Heron, and although some of the early publicity materials for Vol. 6 used “White Heron,” the editor eventually decided to give the Japanese rather than the translation in the book itself, so that it’s rendered in a consistent manner with <i>Kurosagi</i> . Note that just like <i>Kurosagi</i> , <i>Shirosagi</i> leaves the “corpse” out of the name painted on their van (as seen on 67.6); just as <i>Kurosagi</i> ’s vehicle says “ <i>Kurosagi Delivery</i>
51.1	FX/balloon: DORORI—blood oozing out of nose and mouth		
52-53.1	FX/balloons: KA KOTSU KO—footsteps		
52-53.4	FX/balloon: KA—footstep		
54.2	FX/balloon: HARA—piece of paper falling from hand		
54.3	FX/balloon: PASA—paper landing on corpse		

Service," Shirosgagi's vehicle says only "Shirosgagi Cleaning Service." *Unlike Kurosagi*, however, they do include the "Corpse" on their business card itself—perhaps because theirs is a legitimately recognized sort of business, although, as noted later in the story, a still unusual one in Japan. Besides "Ichiro Suzuki"'s patently phony name, the neighborhood of "Nantokamachi" they're supposedly based in is a homophone in Japanese for "some town or other."

72.3 **FX/balloon: KORON**—ice clinking in glass

72.4 **FX: MOGU MOGU**—chewing noodles

73.3 If you look closely (and it is the editor's job to do so), you can notice what appears to be two eyeballs among the bloody mash on the wall. No wonder Yata paused in mid-noodle.

73.4 The sound effect of Yata vomiting is lifted directly from Garth Ennis and Steve Dillon's run on *The Punisher*. You know that saying, "death with dignity." Well, Ennis and Dillon are masters of death with *indignity*; people tend to perish with goofy expressions in their work: bug-eyed, cross-eyed, or—an apparent favorite—with their lower jaw shot away, which somehow almost always seems to engender a look of confusion and disbelief on the remainder of the face, not to mention humorous attempts to get a few last comprehensible words out. Now, it may seem rather callous to laugh at

such portrayals, but of course, the larger truth to remember is that you shouldn't put people in that position by killing them in the first place.

75.4 **FX: BA**—moving face up close

78.1 **FX/balloon: KARA**—opening sliding window

80.4 These aren't sutras *per se* (actual sutras being hundreds or thousands of characters long), but rather excerpts from a sutra, written as a lucky charm, something like a single Bible verse.

82.4 The word for "ceiling" in Japanese is *tenjo*, so Makino is being her usual supportive self by taking the first character in *tenjo*, and substituting *jo* for *ko*, a typical ending for girls' names in Japan.

82.5 **FX/balloon: BATAAN**—slamming door

83.3 **FX: DOKA DOKA**—stomping off

83.4 **FX/balloon: YURA YURA**—sound of the pendulum swinging

84.5 **FX: GU**—grasping shoulders

86.5 Sasaki is possibly making up the phrase *Tanin-mitsunyu-shojo*, although the Edogawa Rampo reference is to an actual story (it was the pen name of Taro Hirai; he chose it as a tribute to *Edgar Allan Poe*, spelling it with a string of kanji that sounded like Poe's name). Rampo's stories of mystery and the macabre have remained an enduring influence on Japanese pop culture; "The Attic-Stroller," first published in 1925, is being re-printed in English

(under the name “The Stalker in the Attic”) as part of the forthcoming *The Edogawa Rampo Reader* from Kurodahan Press, which deserves to be bought just for the awesome cover photo of the old man himself, brandishing a gat. Check it out at <http://www.kurodahan.com/e/catalog/titles/j0020.html>.

89.3 **FX: HYUN HYUN HYUN HYUN**—sound of pendulum swinging

89.6 **FX/balloons: GON GOTO**—sound of tapping at ceiling with a bat

90.1.1 **FX: BAKAN**—ceiling tile falling off

90.1.2 **FX/balloon: BURAAN**—sound of body dangling

91.4 **FX/balloon: GATA**—sound of a Karatsu climbing up closet

91.5 **FX/balloon: KATAN**—sound of a wooden tile being moved

99.2 Actor and director Werner Herzog (after seeing his turn in *Julien Donkey-Boy*, I wished for him to play the live-action Gendo: “I vant you to be a vinnah, not a quittah!”) made the story of Kaspar Hauser into a 1974 film with the irresistible title *Jeder für sich und Gott gegen alle* (*Every Man for Himself and God Against All*).

100.1 **FX: SU**—placing hand on shoulder

100.5 **FX: KATA KATA KATA KATA**—small rattling sound

101.1 **FX: GATA GATA GATA GATAN**—body really shaking

101.2 **FX: BAN BATAN**—feet banging on table

101.3 **FX: GUGUGU**—chin lifting upward as head arches back

102.1 **FX: BA**—taking hand away

102.2 **FX: KAKUN**—head relaxing

105.4 **FX: PASA**—sound of hair falling/ body being placed into chair

106.3 **FX: SA**—hiding behind Sasayama

107.2 As is more typical in Japanese society, the characters in *Kurosagi* are usually addressed, and address each other, by their last names—but just as a reminder, the full names of the members of The Kurosagi Corpse Delivery Service are Kuro Karatsu, Ao (short for Aosagi) Sasaki, Makoto Numata, Keiko Makino, and Yuji Yata.

108.2 **FX/balloon: SA**—putting hand on corpse

108.4 **FX: KATA GTA GATA PIKU**—shaking and twitching

110.2 **FX/balloon: KOKU**—nod

110.4 **FX/balloon: KU**—hand twitching

110.5 **FX: FURU FURU**—hand quivering

110.6 **FX/balloon: TO**—finger pointing to chest

111.1 **FX: SUKU**—standing up

112.4 EMDR, strange as it may appear, is a real and reasonably well-studied (though not on corpses) therapy technique, first developed in 1987 by an American psychologist named Francine Shapiro. The efficacy of EMDR has been demonstrated; however, the theory behind why it works (as explained by Dr. Kayama) is somewhat more speculative, but itself may suggest

some very intriguing insights into cognitive science. The official website of the EMDR Institute is at <http://www.emdr.com/index.htm>.

113.2 **FX/balloon: KOKU**—nod

113.4 **FX: KATA KATA KATA**—body beginning to shake

113.5 **FX: GAKU GATAN GATAN**—body really shaking violently

113.6 **FX: KATA GATA GAKUN KATA**—body shaking

114.1 **FX: GAKU GATA GATA**—shaking

114.2 **FX/balloon: BA**—eyes snapping open

114.4 **FX: SUU**—finger moving slowly

114.5 **FX: GATA KATA GATA**—shaking

114.6 **FX: KAKU GATA KAKU**—shaking a little less

115.2 **FX: KATA KATA KATA**—small shakes

116.5 **FX/balloon: GACHA**—door unlocking

117.1 **FX/balloon: KIIII**—door closing slowly

117.2 **FX/balloon: KI**—creaking to a stop

117.3.1 **FX/balloon: BAN**—door slamming shut

117.3.2 **FX/balloon: GACHA**—door locking

118.1 **FX/balloon: SU**—taking out syringe

118.2.1 **FX: DOTA BATA**—sound of struggling feet

118.2.2 **FX/balloon: PASA**—cap falling onto floor

118.3 **FX: GA**—grabbing head

118.4 **FX: PU**—sound of needle piercing skin

118.7 **FX/balloon: DOSA**—body hitting floor

121.2 **FX/balloon: PASA**—putting down photo

124.2 **FX/balloon: SU**—picking up photo

128.2 In this flashback, you see Sasayama much as he appears in the manga *MPD-Psycho*, although if, as he says, this was his first case, it presumably takes place before the events of *MPD*.

130.1 **FX: PAAAAN**—echoing gunshot

135.3 In a Japanese cremation, unlike a typical American one, the remaining fragments of bone are not ground up after the burning of the body; rather, there is a ritual, usually performed by the family of the deceased, of using chopsticks to pick up the fragments and place them in the burial urn. The translator notes this is why it's considered uncouth to ever pass someone food using your chopsticks; he once got bawled out by his grandmother for doing it at the dinner table.

136.2.1 **FX/balloon: BURORORO**—car engine sound

136.2.2 **FX/balloon: KI**—car braking

136.3.1 **FX/balloon: KO**—footstep

136.3.2 **FX/balloon: GO**—heavier sounding footstep. The translator notes that since both "GO" and the previous "KO" seem to belong to Zuhaku (the rattling "KARA"

below is the as-yet unnamed girl's sandal), and since "GO" suggests a heavier sound to him than "KO," he wonders whether there's a subtle suggestion here of a prosthetic foot, or some other element to explain the uneven tread—although it may also simply be a variation.

136.3.3 **FX/balloon: KARA**—sound of a wooden sandal

137.1 **FX/balloon: CHIRA**—sound of the girl peering up at the sensor

137.3 **FX/balloon: PA**—door sensor reacting

137.4 **FX/balloon: GAAAA**—sound of sliding door opening

137.5 **FX/balloons: KATSUUN**
KATSUUN—echoing footsteps

137.6 **FX/balloon: KACHA**—door opening

137.7 **FX/balloon: GARARA**—sound of the body being slid out

138.2 **FX/balloon: SU**—putting hand out

140.4 **FX/balloon: PATAN**—closing coffin

141.1 **FX/balloon: WIIII**—motorized cart sound

141.2 **FX/balloon: GOTON**—sound of coffin being moved into crematory

141.3 **FX/balloon: KACHI**—click of a switch

141.4 **FX/balloon: WIIIII**—sound of fireproof door closing

141.5 **FX: GAKOOON**—sound of door shutting tight

142.3 **FX: KWOOOO**—sound of flames beyond the doors

143.1 **FX/balloon: SHIBO**—lighter igniting

143.3 **FX/balloon: TOTO**—tapping ashes

144.3 **FX/balloon: GUSHI**—stubbing out cigarette

144.4 **FX: PORI**—scratching head

144.5 **FX: DOKO**—sound of banging on metal doors

144.6 **FX: GAN DOKON GON**—more banging

144.7 **FX: DOKON GAN GON**—more banging

145.1 **FX: DOKON DON GON**—banging sounds

146.2 **FX/balloon: GACHA**—hitting button

146.3 **FX/balloons: VIII VIII VIII**—alarm sounds

146.4 **FX: GOOO**—sound of flames coming out

148.2 **FX/balloon: GIRO**—glare

148.5 **FX/balloon: JYU**—sound of skin sizzling

149.3 **FX/balloon: GA**—grabbing throat sound

152.3 **FX/balloon: BA**—sprinklers coming on

153.1 **FX: ZAAAAA**—sound of falling water

153.2.1 **FX/balloon: GARAN**—sound of skull hitting floor

153.2.2 **FX/balloon: KARAN**—sound of bones hitting floor

155.1 Here we have another first for *Kurosagi*—a side story. I talked to fellow editors Philip Simon and Rob Simpson about what the American comics equivalent of the concept “side story” was, and I wasn’t sure there was an exact one. *Solo, stand-alone, flashback, one-shot, or even imaginary story* all touch on it, but don’t quite meet the mark. Basically, in manga, a side story, or *gaiden*, is a story that is outside the continuity of the main or ongoing storyline, yet evidently connected to it, although it is often left to the reader to figure out exactly how the connection works. It could focus on minor characters, entirely new characters, or even the main characters in a different context. From an LDS point of view, for example, 3 Nephi is a New Testament *gaiden*.

156.1 The Junikai, an icon of the Meiji period, survived it only by eleven years; it was destroyed by the Great Kanto Earthquake of September 1, 1923, which left nearly two million homeless and 100,000 dead in the Tokyo era (and thus Tokyo has been destroyed twice within living memory: once by the earthquake, and again by the firebombing raids of 1945).

157.6 **FX: SU**—opening sliding door

158.2 **FX: BA**—opening up newspaper

159.1 As anyone who saw *Evangelion* knows, Japan has the custom where young men occasionally take their wife’s name upon marriage (often, because the wife has no male siblings, and the bride’s father wishes the family name to be carried on through this “adopted” son-in-law). As will be seen in this story, this is what happened eventually to Kunio Matsuoka, who later married into the Yanagita family. Faithful *Kurosagi* readers will also realize this is the same “Kunio Yanagita” whose account of the legend of Dendera Field was central to Vol. 1’s 2nd Delivery, “Lonely People.” Eiji Otsuka is clearly a fan, so much so that he drafts Matsuoka and Katai Tayama (below) into this Holmes-and-Watson role.

159.2 **FX: BASA**—closing paper. Katai Tayama would write his most famous story only a few years after the “events” of this manga; 1907’s *Futon* (available in English in the 1981 edition *The Quilt and Other Stories* from the University of Tokyo and the Columbia University Press. The title was rendered as “The Quilt,” apparently because in 1981, *futon* was not yet accepted as a loan-word in English. Even two years later in *Valley Girl*, Michelle Meyrink would tell Nicolas Cage, “It’s like, *sushi*, don’t you know?”). Phyllis Lyons, writing in *Monumenta Nipponica*, says of Tayama that “the sheer ‘honesty’ of his depictions of the dumb, animal misery lodged in the breasts of ordinary men, and thinking men as well, struck a responsive chord in his fellow writers and readers of the day, and gave Katai the professional reputation that had long eluded him.”

159.3 **FX: DOSA**—dropping a thick record book

162.1 **FX/balloon: JARA**—sound of rosary beads moving. We see here the third version of Sasayama in just this volume alone, although presumably this is an ancestor. Despite being in some ways the most worldly and grounded of *Kurosagi*'s main cast, Otsuka delights in suggesting odd things about Sasayama, including his near look-alike cousin in Vol. 4.

162.2 **FX: BORI BORI**—scratching sound

163.1.1 **FX/balloons: PIILI PIILI**—police whistles

163.1.2 **FX/balloon: PIILI**—police whistle

163.3 **FX: BA**—sound of the man running by

163.5 **FX: DA**—running off sound

163.6 **FX: TATATA**—running along wall sound

164.1 In the unlikely event you don't read *Blade of the Immortal*, a word about the symbols Yaichi bears on his vest: they are the *manji*, the same counterclockwise version of the swastika borne by *Blade*'s eponymous hero, and an ancient symbol of good fortune in Buddhism. It is the clockwise version that the Nazi party made infamous, but as Kenneth Hite points out in *GURPS: Weird War II* (a 144-page, well-researched sourcebook that should be your one-stop shop for everything strange but semi-plausible about the occult, espionage, and mad science aspects of the Second World War) the idea that swastikas going one direction are associated with good, and the other, with evil, is a myth—ones going both ways have been used by various human cultures (including the Greeks and the Navajo). Of course, before you now go bearing one proudly through town, armed with your fresh *Disjecta Membra* knowledge, don't forget a little common sense is always called for.

164.3 **FX: GO**—foot to the face sound

164.4 **FX: DOSA**—sound of man falling down

165.1 **FX: WAAAA**—impressed crowd noise

165.5 **FX/balloon: TSUUU**—sound of blood running down arm

167.2 **FX: BASHA**—sound of a camera flash

168.1 **FX/balloon: BASHA**—camera flash

170.1 This was an famed academic debate, although in RL, as the kids say these days, Professor Tsuboi (1868-1913) had it with Yoshikiyo Koganei (1858-1944), a professor of anatomy at the medical school of Tokyo Imperial University, and the argument was not over some urchin's powers, but as to the ethnic identity of Japan's stone-age people. Actually, there were other differences as well, but, unusually for *Disjecta Membra*, we're not going to get into it.

170.2 **FX: PERO PERO**—licking wound

171.4 **FX: PEKORI**—bowing sound

174.1 Hmm—perhaps Shinhue really is a revived Egyptian mummy,

and not just a burn victim who happens to be an expert on ancient Egyptian burial practices.

174.3 **FX: GOTO**—coffin being moved

174.4 **FX: GAKU GOTO**—coffins being moved

174.5 **FX/balloon: GORORI**—sound of the body rolling over

176.2 **FX/balloon: TON**—hopping over body sound

177.2 For “houses of assignation,” Tayama used the archaic word (it was explained even in the original Japanese) *ageya*, meaning a house you would rent temporarily to arrange a visit by a prostitute. The French used to call these *maisons de passe*; it seems to have been one of the endless dodges (see also p. 183) used in human societies to conceal or skirt the issues of ho’in.

177.4 **FX: BORI BORI**—scratching sound

178.1 **FX/balloon: BORI**—scratching sound

179.3 **FX: HYUUU**—sound of wind

182.2 **FX/balloon: KUI**—moving telescope

187.1 **FX: SU**—taking out photo from an envelope

187.3 **FX: GABIIIN**—shocked / aghast sound

188.4 **FX: GARI**—scratching head

189.1 Another unusual example of fourth-wall breaking in *Kurosagi* Vol. 6; usually, characters don’t deign to notice the sound FX.

189.6 **FX: GATA**—getting up out of chair

190.3 **FX/balloon: KACHA**—sound of clinking silverware

191.3 **FX: CHIRA**—peering over sound

192.2 **FX: KATA**—a plate being put down. The maid used the old-fashioned *chozume* for sausage, which means literally “stuffed intestine”—although, of course, that is traditionally how sausages are made.

192.4 The paper Tamiya has been reading from appears to be a copy of Vol. 1 of *Famous Crimes: Past and Present*, an illustrated broadsheet released in 1903—hence suggesting a possible date for the events of this chapter of the manga, as it is the latest datable event mentioned within the story itself. *Famous Crimes* was edited by Harry Furniss, who is said to have also done illustrations for the famous Victorian magazine *Puck* (whose Meiji-era Japanese imitator *Tokyo Puck* was featured in Frederik Schodt’s indispensable history *Manga! Manga!*). Vol. 1 of *Famous Crimes*, a special on Jack the Ripper, was reprinted in a facsimile edition in 1999 by Dave Froggatt (all four volumes of the series were more recently reprinted by Thomas Schachner), and it’s quite possible that Eiji Otsuka, an author himself known for his interest in serial killers, laid ink- (if not blood) stained hands on a copy. As for Furniss, a final otaku irony is that he is said to have later emigrated to America and worked on pioneering animated films for Thomas Edison. “What’d you say that was called again, fella? *Gothic Lolita*? I don’t know about all them petticoats,

Limey—they're wearin' bloomers in America these days."

- 193.1 **FX/balloon: HAGU**—biting into sausage
- 193.2 **FX: MOGU MOGU**—chewing sounds
- 193.3 **FX: GA GA GA**—munching sound
- 193.4 **FX/balloons: MOGU MOGU**—chewing sounds
- 193.5.1 **FX/balloons: MUSHA MUSHA**—eating sounds
- 193.5.2 **FX/balloons: BAKU AKU**—more eating sounds
- 194.2 **Flashback FX: KUI**—moving telescope sound from 182.2
- 194.5 **FX: GUU GUU**—snoring
- 196.3 **FX: BA**—Yaichi's eyes snapping open
- 196.5 **FX: GATA**—getting up from chair
- 197.1 **FX: BAN**—door banging open
- 197.5 The practice of students in Tokyo working as houseboys for local families in exchange for room and board was known as *shosei*, and was common during the Meiji and Taisho eras. It is also, of course, a practice seen among the contemporaneous protagonists ("contemporaneous protagonists" is battling it out with *Monumenta Nipponica* for the most pretentious phrase this volume—there's still time to vote) of Stonebridge Press's (Jamie WHASSUP) much-recommended *The Four Immigrants Manga: A Japanese Experience in San Francisco, 1904-1924*. Translated by Frederik Schodt (perhaps the only person capable of translating

Shirow's *Ghost in the Shell*—good thing he does it), *The Four Immigrants Manga* was originally a sort of 1930s doujinshi that circulated only among creator Yoshitaka "Henry" Kiyama and his friends, giving an account of the ups and downs of Japanese immigrant life in early-20th century America. Japanese houseboys were considered a status symbol in many prosperous white American households, although one of the eponymous *Four Immigrants* does note to himself (while peeling potatoes) that even though he's educated, he's making more money as a houseboy in America than he could expect in a white-collar job back in Japan.

- 198.2 **FX: PIKU PIGU**—eyes twitching in anger
- 198.4 **FX: BA**—jumping sound
- 198.5 **FX/balloon: PASHI**—foot stopping arm
- 199.1 **FX: DOKA**—kicking sound
- 199.2 **FX: DON GATAN**—sound of falling on the floor then falling over
- 199.3 **FX: NU**—sound of the killer standing
- 199.4 **FX: HYUN HYUN**—sound of the knife swishing through the air
- 200.1 **FX/balloon: PASHI**—blocking sound
- 200.3 **FX/balloon: SUTA**—landing on windowsill
- 200.4 **FX/balloon: BA**—jumping sound
- 200.5 **FX/balloon: ZA**—landing sound
- 201.1 **FX/balloon: TO**—landing on ledge sound

201.3 **FX: HYUTOTO**—jumping and running down side of house

201.4 **FX/balloon: ZA**—landing sound

202.4 **FX: HYUWOOO**—sound of an incoming lunge

202.5.1 **FX/balloon: BACHIN**—sound of jaws snapping

202.5.2 **FX/balloon: KUWA**—sound of jaws opening wide

202.6 **FX/balloon: ZA**—footsteps running into alley

203.1.1 **FX/balloon: ZA**—footstep

203.1.2 **FX/balloon: GARARAN**—sound of a bucket being kicked over

203.5.1 **FX/balloon: BA**—sound of killer quickly turning around

203.5.2 **FX/balloon: BASHAN**—sound of door being shut (wooden door with windows that rattle a bit)

203.6 **FX/balloon: TO**—landing sound

204.2 **FX: GARA GARARA**—sound of wooden wheels on a rickshaw rolling

204.4 **FX: TO**—landing sound

204.5 **FX/balloon: GARA**—sound of door being slid open

205.2 **FX/balloon: KO**—knocking on brick

206.1 **FX: DOSA**—sound of the young man falling down

206.4 **FX: PIIIII**—whistling sound

207.1 **FX: NU**—spirit coming through wall

207.2 The *Misaki* are said to be spirits that manifest as a precursor to a god or other higher spiritual power entering the human world. They often take the form of a fox or *yatagarasu*, a kind of crow or raven, which are themselves the totemic forms of certain Japanese gods.

208.2.1 **FX/balloons: GATA KATA**—sound of rattling coming from the coffin

208.2.2 **FX/balloon: KATA**—sound of rattling coming from the coffin

208.2.3 **FX/balloons: GATA KATA**—sound of rattling coming from the coffin

208.4 **FX/balloon: GATAN**—sound of a coffin lid coming off

209.3 **FX: GATA GATAN**—sound of more coffins opening

213.1 Though Prince Albert Victor (the genital piercing of fame is sometimes said to be named for him, although more often for his grandfather, Victoria's Prince Consort) has been associated with the Jack the Ripper murders in folklore since the 1960s, and perhaps most famously in comics through Alan Moore and Eddie Campbell's *From Hell*, the idea is long on theories and short on evidence. Albert Victor, a.k.a., "Prince Eddy" died in 1892, so any guest appearance he might make in this story would have to be as a spirit. Interestingly, however, he apparently *did* visit Meiji Japan during his naval service in 1881. In his *The Japanese Tattoo and Britain During the Meiji Period* (Cambridge University Library) Noboru Koyama suggests that Prince Eddy (as well as other noble Royal Navy officers, including the future King George V) received traditional tattoos there; Admiral Lord Charles Beresford wrote of

"the astonishment of Japanese officials and nobles" at this, for "in Japan none save the common people is tattooed."

213.4 FX/balloon: GAKO—taking telescope off of the stand

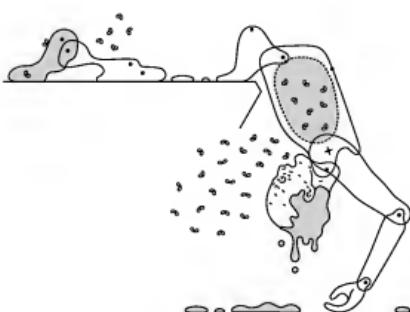
213.6 FX: BYUN—throwing sound

214.1 FX/balloon: JAPOOON—splash

214.3 Ryudoken is a famous French restaurant in the Roppongi district of Tokyo, over a century old. It played an important part in the cultural life of prewar Japan, being known as the literary canteen of the so-called "naturalist" novelists, including Doppo Kunikida (whose *River Mist and Other Stories* is available in English from Kodansha) Toson Shimazaki (his ground-breaking *Broken Commandment* is translated by the University of Tokyo Press), as well as Kunio Yanaigta and Katai Tayama themselves. Ryudoken also gained political notoriety as the meeting place of the radical Kodoha faction of the Imperial Japanese Army, a clique led by junior officers that advocated a return to the traditional values of pre-Westernized Japan, purged

of foreign ideas. Their famous attempted coup of February 26–29, 1936 (still known as the *Ni-Niroku jiken*, or "2/26 Incident" in Japan) failed, but in retrospect, Kodoha's decision to make a French restaurant the hangout of their cause seems to suggest a certain lack of ideological rigor. You can still hatch plots of your own at Ryukoden, located at 1-14-3 Nishi-Azabu, Minato-ku, Tokyo 106-0031, tel 03-3408-5839. Reservations recommended.

214.5 The custom Tayama alludes to here is from Pentecost Island (what are the odds the word "Pentecost" would show up twice in the same manga?), today part of the South Pacific nation of Vanuatu—it is said that this centuries-old practice of "land diving," also known as the Nagol ceremony, is what would later inspired the origins of modern bungee jumping in the late 1970s. The tourism board of Vanuatu describes it in some detail at www.vanuatutourism.com/vanuatu/cms/en/islands/pentecost_maewo.html



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